ETCHINGS AND ENGRAVINGS

SUPERB EXAMPLES BY

J. A. McN. WHISTLER

AND OTHER MASTERS

FROM THE COLLECTION OF

HERBERT L. ROTHCHILD

OF SAN FRANCISCO

RARE FRENCH AND ENGLISH

COLOUR PRINTS

IN MEZZOTINT, AQUATINT AND STIPPLE

FROM THE COLLECTIONS OF THE LATE

JULIAN LE ROY WHITE, OF BALTIMORE

AND OF THE LATE

JAMES A. GARLAND, OF BOSTON

TO BE SOLD ON THE EVENINGS OF TUESDAY, WEDNESDAY AND THURSDAY, MARCH 25TH, 26TH AND 27TH, 1924

AMERICAN ART ASSOCIATION, INC.
MADISON AVENUE, 56TH TO 57TH STREET
ENTRANCE 30 EAST 57TH STREET, NEW YORK

CDE

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JAMES ABBOTT McNEILL WHISTLER

NOCTURNE PALACES

[No. 447]

ETCHINGS AND ENGRAVINGS

SUPERB EXAMPLES BY

J. A. McN. WHISTLER

AND OTHER MASTERS

INCLUDING MUIRHEAD BONE, BUHOT, LEPERE, SEYMOUR HADEN, DÜRER, PENNELL, ZORN, McBEY, REMBRANDT, CAMERON, MERYON, &c.

FROM THE COLLECTION OF

HERBERT L. ROTHCHILD

OF SAN FRANCISCO

RARE FRENCH AND ENGLISH

COLOUR PRINTS

IN MEZZOTINT, AQUATINT AND STIPPLE

FROM THE COLLECTIONS OF THE LATE

JULIAN LE ROY WHITE, *of Baltimore*

Sold by Order of His Estate

AND OF THE LATE

JAMES A. GARLAND, *of Boston*

Sold by Direction of the Trustees,

MESSRS. JAMES A. PARKER, ARTHUR D. HILL AND JAMES A. GARLAND

WITH OTHER PROPERTIES

AMERICAN ART ASSOCIATION, INC.

MADISON AVENUE, 56TH TO 57TH STREET

ENTRANCE 30 EAST 57TH STREET, NEW YORK

Telephone: PLAZA 1270

On Free Public Exhibition—

Commencing Thursday, March 20th, and Continuing until date of the sale

Unrestricted Public Sale—

Tuesday, Wednesday and Thursday evenings, March 25th, 26th and 27th, 1924, at 8:15 o'clock

Exhibition and Sale at the—

AMERICAN ART GALLERIES

MADISON AVENUE, 56TH TO 57TH STREET

ENTRANCE 30 EAST 57TH STREET, NEW YORK

Telephone: PLAZA 1270

Conditions of Sale

1. Rejection of Bids. Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

2. The Buyer. The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Identification and Deposit by Buyer. The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

4. Risk after Purchase. Title passes upon the fall of the auctioneer's hammer, and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any other cause.

5. Delivery of Purchases. Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

6. Receipted Bills. Goods will be delivered only upon presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been made, the buyer should immediately notify the Association of such loss.

7. Storage in Default of Prompt Payment and Calling for Goods. Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association reserves the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all of lots so purchased to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any losses and costs sustained in so doing.

8. Shipping. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

9. Guaranty. The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

10. Records. The records of the auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

11. Buying on Order. Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded if the lot in any manner differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

Priced Catalogues. Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

No person other than the auctioneer or an official of the Association is authorized to arrange conditions of sale different in any way from those herein contained.

AMERICAN ART ASSOCIATION, Inc., Managers,
Department of Books and Prints
Arthur Swann, *Director*

OTTO BERNET and HIRAM H. PARKE,
Auctioneers

First Session, Numbers 1 to 158, inclusive

TUESDAY EVENING, MARCH 25TH, AT 8:15 O'CLOCK

PIERRE MICHEL ALIX

Alix was a pupil of Descamps and Ph. Le Bas and one of the most successful men who practiced color printing. Born in 1762; died in 1817.

ALIX, PIERRE MICHEL

1. BENJAMIN FRANKLIN. *Engraving in gouache manner.*
Portalis et Beraldi, No. 93. After Vanloo. Brilliant impression with the address of Drouhin; printed in colors. With large margins trimmed to the plate-mark.

100.—

ALIX, PIERRE MICHEL

2. COSTUME HAMBOURGEOIS. *Aquatint, printed in colors.*
Le Blanc, No. 100. Proof with coat-of-arms and with the artist's names only,—Lespinay, pinxt,—P. M. Alix sculpt. SUPERB IMPRESSION, showing register-marks, in perfect condition. Outer margins trimmed to plate-mark.

100.—

COSTUME HAMBOURGEOIS. *Aquatint, printed in colors.*
Le Blanc, No. 101. Proof with coat-of-arms, the artist's names,—Lespinay, pinxt,—P. M. Alix, sculpt. and imprime par Bassand. SUPERB IMPRESSION. showing register-marks, in perfect condition. Outer margins trimmed to plate-mark.
Together, 2 pieces (pair).

Extremely rare and two of the most beautiful examples of French color printing.

[See Illustrations]

ALIX, PIERRE MICHEL

3. PORTRAIT OF JEAN RACINE. *Aquatint, printed in colors.*
Peint par J. B. Santerre,—Grave par P. M. Alix,—Published in Paris. FINE IMPRESSION, with inscription. Margins.

15.—

ALIX, PIERRE MICHEL

4. PORTRAIT OF MONTESQUIEU, French Authority on Jurisprudence. *Aquatint, printed in colors.*
Peint par Garnerey,—Grave par P. M. Alix,—Published in Paris. FINE IMPRESSION, with inscription. Margins.

15.—

[No. 2]

ALIX, PIERRE MICHEL

5. Voltaire (François Marie Arouet de), in Fur Coat. Dedié à Belle et Bonne fille adoptive de Voltaire. *Engraving in gouache manner.*

35.— *Portalis et Beraldi, No. 39.* After J. F. Garnerey. Very Fine Impression, with Drouhin's address, printed in colors. With very large margins but lacking the plate-mark.

JOSEPH BARNEY

English painter and engraver, of the latter part of the Eighteenth Century.

BARNEY, JOSEPH

6. Silvia and Her Dying Fawn. *Stipple, printed in colors.* Josh. Barney, pinxt, et sculpt.,—London, Oct. 20th, 1805. Published by Darling and Thompson. Good Impression, with inscription. Stained, repaired and mounted on thin board.

10.—

[No. 2]

FRANCESCO BARTOLOZZI

Celebrated engraver, born in Florence, 1725; died in Lisbon, 1815.

BARTOLOZZI, FRANCESCO

7. APOTHEOSIS. *Stipple, printed in colors.*
Painted by Wm. Hamilton,—Engraved by F. Bartolozzi,—Published in 1709, by W. Dickinson. FINE IMPRESSION, with inscription. Margins trimmed to engraved surface.

10.—

BARTOLOZZI, FRANCESCO

8. A ST. GILES BEAUTY: A ST. JAMES'S BEAUTY. *Stipples, colored by hand.*
J. H. Benwell, pinxt.,—F. Bartolozzi, sculpt.,—Published in Sept. 1783, by E. M. Diemar. GOOD IMPRESSIONS, with inscriptions. Together, 2 pieces (pair).

15.—

BARTOLOZZI, FRANCESCO

9. Countess of Harrington and Children. *Stipple.*
Painted by Sir Joshua Reynolds,—Engraved by F. Bartolozzi, R. A. Fine Impression, with inscription. Margins trimmed inside plate-mark.

7.50

BARTOLOZZI, FRANCESCO

10. Elopement : Remorse. *Stipples, printed in colors.*
Engraved by Bartolozzi. Fine Impressions, margins trimmed to engraved surface.
Together, 2 pieces.

15.—

BARTOLOZZI, FRANCESCO

11. Honble. Mr. Leicester Stanhope. *Stipple, printed in colors.*
Painted by Sir Joshua Reynolds,—Engraved by F. Bartolozzi, R. A., Published June, 1789, by F. Bartolozzi & Co., No. 81 Great Titchfield Street. Very Fine Impression, with inscriptions. Margins trimmed inside plate-mark.

45.—

BARTOLOZZI, FRANCESCO

12. Jealousy : The Dance. *Stipple Engravings.*
H. Bunbury, Esq., Delint., and W. Harding, Invt.,—Engraved by F. Bartolozzi. Fine Impressions, trimmed inside plate-marks.
Together, 2 pieces.

6.—

BARTOLOZZI, FRANCESCO

13. Lavinia. *Stipple, printed in colors.*
Gainsborough R. A. Pinxt.,—F. Bartolozzi, Engraver,—London, Published Jan. 5th, 1790, by Thos. Macklin. Very Fine Impression, with inscription. Margins trimmed to plate-mark.

25.—

BARTOLOZZI, FRANCESCO

14. Nymphs Bathing : Nymphs After Bathing. *Stipples, printed in colors.*
G. B. Cipriani Invt.,—Gravé d'après Bartolozzi. Good Impressions, with inscriptions. Full margins, slightly stained and folded.
Together, 2 pieces (pair).

10.—

BARTOLOZZI, FRANCESCO

15. The Affectionate Brothers. *Stipple Engraving.*
Sir Joshua Reynolds, pinxt. R.A.,—F. Bartolozzi, Sculpt. R.A.—Published as the Act Directs March 30th, 1791, by M. Benedetti. Very Fine Impression, with inscription. Margins trimmed to plate-mark.

25.—

SCOTT, EDMUND

The Children in the Wood. *Stipple Engraving.*
Designed by Thomas Stothard,—Engraved by Edmund Scott. Fine Impression, with inscription. Trimmed inside plate-mark.
Together, 2 pieces.

BARTOLOZZI, FRANCESCO

16. THE FAIR MORALIST AND HER PUPIL. *Stipple.*
R. Cosway, delin.,—F. Bartolozzi, sculpt.,—London, Published Feb. 20th, 1787, by W. Dickinson. FINE IMPRESSION, with inscription. Small margins.

5.—

BARTOLOZZI, FRANCESCO

17. THE GIRL AND KITTEN. *Stipple, printed in colors.*
Engraved by F. Bartolozzi, after the painting by Reynolds. FINE IMPRESSION. Good margin but trimmed inside plate-mark, otherwise in perfect condition.

15.—

BARTOLOZZI, FRANCESCO

18. THE HONOURABLE MISS BINGHAM. *Stipple, touched in colors.*
Painted by Sir Joshua Reynolds,—Engraved by F. Bartolozzi, R.A. GOOD IMPRESSION, with inscription. Torn and repaired in lower margin.

10.—

PIERRE ANTOINE BAUDOUIN

Miniature painter, pupil of F. Boucher and Greuze. Born in 1723; died in 1769.

BAUDOUIN, PIERRE ANTOINE

19. LE POËTE ANACREON. *Etching.*
L. Bocher, No. 37. Etching finished with the graver by N. de Launay. Third state, MAGNIFICENT IMPRESSION, with the inscription but before Morel's address. With untrimmed margin (deckle edges).

5.—

BAUDOUIN, PIERRE ANTOINE

20. LES DEUX AMANTS. *Stipple.*
Engraved by A. M. De Gouy. BRILLIANT IMPRESSION, trimmed to the engraved border. Charming little engraving made in the XVIIIth Century for top of boxes.

7.—

NOEL FRANÇOIS BERTRAND

French engraver, born in 1784; died in 1852.

BERTRAND, NOEL FRANÇOIS

21. LOUIS XVII ROI DE FRANCE ET DE NAVARRE. *Stipple.*
After a drawing of A. Laby. FINE IMPRESSION, with the inscription, printed in colors. The blue tint has been applied with the brush. With small margin trimmed inside the plate-mark. Mounted on drawing paper.

2.50

WILLIAM REDMORE BIGG

Celebrated English painter, born in 1755; died in London, in 1828.

BIGG, WILLIAM REDMORE

22. DULCE DOMUM, or the Return from School. *Mezzotint, printed in colors.*
Painted by W. R. Bigg, A.,—Engraved by J. Jones,—Published Dec. 1, 1790, by W. R. Bigg, Gate St. Lincoln's Inn Fields. VERY FINE IMPRESSION, with inscription, slightly stained around edges, otherwise in perfect condition. Small margins.

1700

[No. 22]

BLACK MONDAY, or the Departure for School. *Mezzotint, printed in colors.*
Painted by W. R. Bigg, A.,—Engraved by John Jones,—Published Dec. 1, 1790, by W. R. Bigg, Gate St. Lincoln's Inn Fields. VERY FINE IMPRESSION, with inscription, slightly stained around edges, otherwise in perfect condition. Small margins.
Together, 2 pieces (pair).

[See Illustrations]

BIGG, WILLIAM REDMORE

23. SATURDAY MORNING, or The Cottager's Merchandise. *Stipple, printed in colors.*
Painted by W. R. Bigg, A.,—Engraved by Burke,—London, Published Jan. 4th, 1797, by J. Brydon, Charing Cross. VERY FINE IMPRESSION, with inscription. Good margins but trimmed to plate-mark.

[No. 22]

SATURDAY EVENING, THE HUSBANDMAN'S RETURN FROM LABOUR. *Stipple, printed in colors.*
Painted by W. R. Bigg, A.,—Engraved by W. Nutter,—London, Published Jan. 31st, 1795, by J. Brydon, Charing Cross. VERY FINE IMPRESSION, with inscription. Good margins but trimmed to plate-mark.
Together, 2 pieces (pair).

BIGG, WILLIAM REDMORE

24. THE SOLDIER'S WIDOW. *Mezzotint, printed in colors.*
Painted by W. R. Bigg, A.R.A.,—Engraved by R. Dunkarton,—Published 2d, August 1800, by W. R. Bigg, Gate Street Lincoln's Inn Fields, London. SUPERB IMPRESSION, with full inscription. In perfect condition.

205.-

[No. 24]

THE SAILOR'S ORPHANS. *Mezzotint, printed in colors.*
Painted by W. R. Bigg, A.R.A.,—Engraved by W. Ward,—Published 1st, June, 1800, by W. R. Bigg, Gate Street Lincoln's Inn Fields, London. SUPERB IMPRESSION, with full inscription. Few small holes repaired.
Together, 2 pieces (pair).

[See Illustrations]

BIGG, WILLIAM REDMORE

25. DULCE DOMUM, or the Return from School. *Mezzotint, printed in colors.*
Painted by W. R. Bigg,—Engraved by John Jones,—Published as the Act directs Dec. 1st, 1790, by W. R. Bigg. VERY GOOD IMPRESSION, with inscription. Slightly stained, surface repaired in few places, small margins.

[No. 24]

BLACK MONDAY, or the Departure for School. *Mezzotint, printed in colors.*
Painted by W. R. Bigg,—Engraved by John Jones,—Published Dec. 1st, 1790, by W. R. Bigg. VERY GOOD IMPRESSION, with inscription. Slightly stained, surface repaired in few places, small margins.
Together, 2 pieces (pair).

BIGG, WILLIAM REDMORE

26. THE STORMY NIGHT. *Mezzotint, printed in colors.*
Painted by W. R. Bigg,—Engraved by W. Ward,—Published by W. R. Bigg, Gate St. London, March, 1798. FINE IMPRESSION, with inscription. Margins repaired.

950.—

MORNING AFTER THE STORM. *Mezzotint, printed in colors.*
Painted by W. R. Bigg,—Engraved by W. Ward,—Published by W. R. Bigg, Gate St. London, March, 1798. FINE IMPRESSION, with inscription. Repaired along plate-mark, on upper and right margins.
Together, 2 pieces (pair).

BIGG, WILLIAM REDMORE

27. SATURDAY MORNING GOING TO MARKET : THE CITIZENS RETREAT. *Stipples, printed in colors.*
Painted by W. R. Bigg,—and J. Ward,—Engraved by Thouvenin,—London, Published by Tessari & Co., Pall Mall. Good impressions, with inscriptions. Margins trimmed to plate-mark.
Together, 2 pieces.

140.—

BIGG, WILLIAM REDMORE

28. THE STORMY NIGHT. *Mezzotint, printed in colors.*
Painted by W. R. Bigg,—Engraved by W. Ward,—Published March, 1798, by W. R. Bigg, Gate Street, Lincoln's Inn Fields, London. Good impression, with inscription. Repaired.

225.—

MORNING AFTER THE STORM. *Mezzotint, printed in colors.*
Painted by W. R. Bigg,—Engraved by W. Ward,—Published March, 1798, by W. R. Bigg, Gate Street, Lincoln's Inn Fields, London. Good impression, with inscription. Repaired.
Together, 2 pieces (pair).

BIGG, WILLIAM REDMORE

29. THE STRAY'D FAVORITE RESTORED. *Stipple, printed in colors.*
Painted by W. R. Bigg, A.R.A.,—Engraved by T. Hellyer,—Printed in colours by P. Gaugain,—Published April, 1798, by W. R. Bigg, Gate St. Lincoln's Inn Fields. VERY FINE IMPRESSION, with inscription. Good margins but trimmed inside plate-mark.
[See Illustration]

375.—

BIGG, WILLIAM REDMORE

30. WELCOME HOME, or The Harvestman's Return. *Mezzotint, in colors.*
W. R. Bigg, pinx.,—R. Dunkarton, sculp. Good impression, with inscription. Trimmed to engraved surface.

10.—

LOUIS LEOPOLD BOILLY

Celebrated French painter and engraver, born in 1761; died in Paris in 1845

BOILLY, LOUIS LEOPOLD

31. L'OPTIQUE. *Stipple, printed in colors.*
Peint par L. Boilly,—Grave par F. Cazenave. FINE IMPRESSION, with inscription. Margins trimmed inside plate-mark.

30.—

(THE STRAYED FAVORITE RESTORED.) (LE FAVORI RECOVERT)

[No. 29]

BOILLY, LOUIS LEOPOLD

32. La Solitude. *Stipple, printed in colors.*
L. Boilly, pinxit,—S. Tresca, sculpt.,—A Paris chez, l'Auteur Rue des Matburins, No. 12. Superb Proof, with inscription, in perfect condition.

20.—

WILLIAM BOND

English engraver of the Eighteenth Century.

BOND, WILLIAM

33. Lady Hamilton, as Saint Cecilia. *Stipple, printed in colors.*
After the painting by J. Russell,—Engraved by W. Bond,—Published in 1795, by W. Bond. Fine Impression, with inscription. Margins trimmed inside plate-mark.

25.—

LOUIS MARIN BONNET

Celebrated French engraver, born in Paris in 1743; died in 1793.

BONNET, LOUIS MARIN

34. Les Soins Maternels. *Engraving.*
J. B. Huet, del.,—L. M. Bonnet, sculp. Fine Impression, with inscription, small margins, with slight repair in upper.
From the F. R. Halsey collection.

35.—

FRANÇOIS BOUCHER

The most celebrated French painter of the middle of the XVIIIth Century, whose work dominated the artistic tendencies of the period; born in 1703; died in 1790.

BOUCHER, FRANÇOIS

35. Femme Nue et l'Amour. *Engraving.*
L. de Leymarie, No. 21. Engraved in crayon manner by G. Demarteau l'ainé. Very Fine Impression, printed in sanguine. With large margin showing the plate-mark.

5.—

BOUCHER, FRANÇOIS

36. Chevres et Moutons. *Engraving.*
L. de Leymarie, No. 56. Engraved in crayon-manner by G. Demarteau l'ainé. Very Fine Impression, printed in sanguine. With very large margin showing the plate-mark. A slight crease carefully ironed out.

30.—

Moutons et Chevres. *Engraving.*
L. de Leymarie, No. 57. Engraved in crayon-manner by G. Demarteau l'ainé. Very Fine Impression, printed in sanguine. With small margin trimmed to the engraved border.
Together, 2 pieces.

BOUCHER, FRANÇOIS

37. Petit Menage. *Engraving.*
L. de Leymarie, No. 58. Engraved in crayon-manner by G. Demarteau l'ainé. Impression printed in sanguine. With small margin trimmed to the engraved border. Slightly torn on the right side and carefully repaired.

50
12.—

Les Plaisirs Innocens. *Engraving.*
L. de Leymarie, No. 174. Engraved in crayon-manner by G. Demarteau l'ainé. Impression printed in sanguine. With margin trimmed quarter of an inch of the inside engraved border.
Together, 2 pieces.

BOUCHER, FRANÇOIS

38. La Paysanne a la Cruche. *Engraving.*
L. de Leymarie, No. 78. Engraved in crayon-manner by G. Demarteau l'ainé. Impression printed in sanguine. With margin trimmed inside the engraved border.

5.—

Jeune Femme a l'Amphore. *Engraving.*
L. de Leymarie, No. 123. Engraved in crayon-manner by G. Demarteau l'ainé. Impression printed in sanguine. With margin trimmed inside the engraved border.
Together, 2 pieces.

BOUCHER, FRANÇOIS

39. Tête de Femme. *Engraving.*
L. de Leymarie, No. 289. Engraved in crayon-manner by G. Demarteau l'ainé. Impression printed in sanguine. With the margin trimmed inside the engraved border.

5.—

BOUCHER, FRANÇOIS

40. Les Plaisirs Innocens. *Engraving.*
L. de Leymarie, No. 433. Engraved in crayon-manner by G. Demarteau l'ainé. Fine Impression, printed in sanguine. With margin trimmed to the engraved border.

BOUCHER, FRANÇOIS

41. La Jardiniere (Mme. Favart). *Engraving.*
L. de Leymarie, No. 470. Engraved in crayon-manner by G. Demarteau l'ainé. Brilliant Impression, printed in sanguine. With margin trimmed to the engraved border.

BOUCHER, FRANÇOIS

42. Femme Nue Etendue. *Engraving.*
L. de Leymarie, No. 552. Engraved in crayon-manner by G. Demarteau l'ainé. Superb Impression, printed in two colors. With margin trimmed to the engraved border.

One of the finest engravings of G. Demarteau.

BOUCHER, FRANÇOIS

43. Bathsheba. *Engraving.*
Engraved in crayon-manner by W. W. Ryland, 1764. Very Fine Impression, printed in sanguine. With large margin showing the plate-mark.

BOUCHER, FRANÇOIS

44. L'Amour et la Colombe. *Engraving.*
Engraved in crayon-manner by G. Demarteau l'ainé. Charming Impression, printed in two colors. With small margin trimmed outside of the engraved border.

BOUCHER, FRANÇOIS

45. Venus à la Toilette. *Engraving.*
Engraved in crayon-manner by L. M. Bonnet. Brilliant Impression, printed in two colors. With margin trimmed to the engraved border. A slight tear in the face of the cupid carefully repaired.

The above engraving has been reproduced in chromo lithography by G. W. Thornley in "Le Bulletin des Beaux Arts, 1st year."

PIERRE BOUILLON

French painter, born in 1776; died in 1831.

BOUILLON, PIERRE

46. Journée du 20 Juin 1792, Au Château des Tuileries. *Stipple, printed in colors.*
Bouillon, delt. 1794.—Verité Sculpt.,—Fine Impression, with inscription. Small margins.

BERNARD BOUTET DE MONVEL

Modern French illustrator.

BOUTET DE MONVEL, BERNARD

46A. PARIS RACE SCENE. *Wash drawing.*

5.—

THOMAS SHOTTER BOYS

English landscape painter and lithographer. Boys was the first to use chromolithography in England.

BOYS, THOMAS SHOTTER

47. EGLISE ST. LAURENT À ROUEN. *Original lithograph.*
BRILLIANT IMPRESSION, printed in colors. With untrimmed margins.
ANCIEN HOTEL DE LA TREMOUILLE, rue des Bourdonnais à Paris. *Original lithograph.*
BRILLIANT IMPRESSION, printed in colors. With untrimmed margins.
Together, 2 pieces.

50

39.—

The two above lithographs are some of the earliest specimens of color printing in lithography.

SIR EDWARD BURNE-JONES

English painter and illustrator, born in 1833; died in 1898.

BURNE-JONES, SIR EDWARD

47A. STUDIES OF ARMOR. *Pencil and chalk drawing.*
DRAWING OF A HELMET. *Pen and watercolor drawing.*
Drawings for Sir Henry Irving's production of King Arthur.
Together, 2 pieces.

5.—

CARICATURES

CARICATURE

48. FRENCHMEN IN NOVEMBER : ENGLISH MEN IN NOVEMBER : A TRIP TO SCARBOROUGH : LES EFFETS DU FANATISME. *Etchings, and Engraving, in colors.*
Published by R. Rowlandson,—J. Bretherton, and French publication. Good impressions, with inscriptions.
Together, 4 pieces.

30.—

CARICATURE

49. JOHN GILPIN'S RETURN TO LONDON. *Aquatint and Etching, printed in colors.*
Designed and Etched by H. Wigstead,—The Aquatinto by J. Jukes, —London, Published May 14th, 1785, by J. R. Smith. FINE IMPRESSION, with inscription. Margins trimmed to etched surface, and lower right and left corners repaired.

35.—

CARICATURE

50. Les Dames Anglaises Après Diné, Scènes Anglaises dessinées à Londres par un français prisonnier de Guerre. *Line engraving, colored by hand.*
5.— With large margins showing the plate-mark. Published by Martinet circa 1812. Very amusing caricature of the period of the First Empire.

FRANÇOIS CAZENAVE

French engraver of the early Nineteenth Century.

CAZENAVE, FRANÇOIS

51. Le Billet-Doux. *Stipple, printed in colors.*
Cazenave, sculpt. Very Fine Proof, with artist's name only. Large margins, but trimmed inside plate-mark.
20.— From the F. R. Halsey collection.

NICOLAS COLIBERT

Painter and engraver, born in Paris in 1750; died in 1806. Worked mostly in dotted manner.

COLIBERT, NICOLAS

52. L'Amour Couronne la Beauté Qui Lui Sourit. *Stipple, printed in colors.*
10.— Colibert, pinxt,—Colibert, sculp. Fine Impression, with inscription. Margins trimmed to plate-mark.

COLIBERT, NICOLAS

53. Paradise Lost. *Stipple engravings.*
50 By N. Colibert, A. L. Clement, Cazenave after N. Monsiau. Superb Impressions, proof before all letters but with the artists' names traced with the needle, printed in colors. With very large margin trimmed to the plate-mark.
2.— Set of five plates for the illustration of Milton's "Paradise Lost," published by de Maisonneuve.

ROBERT COOPER

English engraver of the latter part of the Eighteenth Century.

COOPER, ROBERT

54. Love Wounded : Love Healed. *Stipples, printed in colors.*
50 S. Shelley, inv.,—Robt. Cooper, sculpt.,—London, March 14th, 1798. Published by J. Young. Fine Impressions, with inscriptions. Small margins.
2.— Together, 2 pieces (pair).

RICHARD COSWAY

Celebrated English painter, born in 1742; died in 1821.

COSWAY, RICHARD

55. Sportive Innocence. *Stipple, printed in colors.* Painted by R. Cosway, R. A.,—Engraved by E. Scriven,—Published Aug. 1st, 1802, by Clay & Scriven, London. Fine Impression, with inscription. In perfect condition, large margins.

25.—

JOHN DEAN

English Mezzotint engraver of the latter part of the Eighteenth Century.

DEAN, JOHN

56. Caroline de Litchfield. *Mezzotint.* Painted by J. Hoppner,—Engraved by J. Dean,—Published Dec. 14th, 1786, by J. Dean, Bentinck St. Soho. Good impression, surface rubbed and touched in a few places.

7.50

PHILIBERT LOUIS DEBUCOURT

Celebrated French engraver and color printer; born in Paris in 1755; died there in 1832.

DEBUCOURT, PHILIBERT LOUIS

57. Paysage, Effet de Nèige. *Aquatint, printed in colors.* *Fenaille, No. 255.* Engraved after the engraver's own design. Fine Impression, in perfect condition. Margins trimmed to plate-mark.

From the F. R. Halsey collection.

22.50

DEBUCOURT, PHILIBERT LOUIS

58. La Flambée du Cochon, Effet de Nèige. *Aquatint, printed in colors.* *Fenaille, No. 257.* Engraved after the engraver's own design. Fine Impression, in perfect condition. Margins trimmed to plate-mark.

10.—

CHARLES MELCHIOR DESCOURTIS

Born in 1753; died in 1820. "He was a pupil of Janinet and in every way worthy of his master. All his technical skill and his charming sense of colour he put in the translation of Taunay and Schall's designs."—M. C. Salaman.

DESCOURTIS, CHARLES MELCHIOR

59. Les Espiègles. *Aquatint in gouache-manner.* *Portalis et Beraldi, No. 36.* After F. J. Schall. Fine Impression, with the inscription, beautifully printed in colors. With large margin trimmed to the plate-mark on top and sides but showing the name at the bottom.

60.—

"This with 'L'Amant Surpris' is perhaps the best attempt at reproducing the delicate features of a gouache."—Salaman.

[See Illustration]

[No. 59]

HONORÉ DAUMIER

Celebrated French lithographer, born at Marseilles, 1808; died 1879.

DAUMIER, HONORÉ

59A. STUDY OF A HEAD. *Pen-and-ink drawing.*

20.—

RICHARD EARLOM

Celebrated English mezzotint engraver, born in 1743; died in 1822.

EARLOM, RICHARD

60. GEORGE THE THIRD AND FAMILY. *Mezzotint.*
Zoffany, pinxit, 1770,—Rd. Earlom, sculpsit, London, Oct. 29th, 1770. Published as the Act directs 1st, Jany. 1771. FINE IMPRESSION, with full inscription. Margins trimmed to plate-mark.

11.—

EARLOM, RICHARD

61. THE WITCH. *Mezzotint.*
Peniers, pinxt.,—Rich. Earlom, Sculpsit.,—Pub. Jan. 2, 1786, by Boydell. Good impression, with inscription. Slightly stained.
5.—

S. ARLENT EDWARDS

Contemporary mezzotint engraver. Revived the art of color printing from a mezzotint plate—done in one printing and without any retouching, as it was practiced a hundred years ago by the English engravers. His work has great depth and brilliancy of tone.

EDWARDS, S. ARLENT

62. DUKE AND DUCHESS OF CUMBERLAND. *Mezzotint, printed in colors.*
After the painting by Gainsborough. Signed Artist's Proof. FINE IMPRESSION, in perfect condition. *Edition limited to 225 proofs.* Hand-carved gilt frame.
70.—

EDWARDS, S. ARLENT

63. ELVIRA (Called The Unknown Lady). *Mezzotint, printed in colors.*
After the painting by P. Della Francesca. Signed Artist's Proof. FINE IMPRESSION, in perfect condition. *Edition limited to 225 proofs.* Framed.
60.—

EDWARDS, S. ARLENT

64. FRANÇOIS II, (Dauphin of France). *Mezzotint, printed in colors.*
After the painting by Clouet. Signed Artist's Proof. FINE IMPRESSION, in perfect condition. *Edition limited to 225 proofs.* Framed.
50.—

EDWARDS, S. ARLENT

65. GEORGE WASHINGTON. *Mezzotint, printed in colors.*
After the painting by Savage. Signed Artist's Proof. VERY FINE IMPRESSION, in perfect condition. Ebony and gold frame.
60.—

EDWARDS, S. ARLENT

66. JOE JEFFERSON. *Mezzotint, printed in colors.*
Signed Artist's Proof. FINE IMPRESSION. Also *Stipple Engravings, printed in colors*: MISS DUNCAN, by Cardon, after Barber; [and] VENUS AND ADONIS, by Nutter, after Cosway.
Together, 3 pieces.
15.—

EDWARDS, S. ARLENT

67. LADY BETTY. *Mezzotint, printed in colors.*
After the painting by Romney. Signed Artist's Proof. FINE IMPRESSION, in perfect condition. Framed.
40.—

EDWARDS, S. ARLENT

68. LUDOVICA TORNABUONI. *Mezzotint, printed in colors.*
After the painting by Ghirlandaio. Signed Artist's Proof. VERY FINE IMPRESSION. *Edition limited to 175 copies.* Framed.
120.—

EDWARDS, S. ARLENT

69. Madame Adelaide, as Diana. *Mezzotint, printed in colors.* After the painting by Nattier. Signed Artist's Proof. Fine Impression, in perfect condition. *Edition limited to 175 proofs.* Ornamented gilt frame.

100.—

EDWARDS, S. ARLENT

70. Mrs. Davenport. *Mezzotint, printed in colors.* After the painting by George Romney. Signed Artist's Proof. Fine Impression, in perfect condition. *Edition limited to 175 proofs.* Ornamented gilt frame.

50.—

EDWARDS, S. ARLENT

71. Mrs. Hamilton of Kames. *Mezzotint, printed in colors.* After the painting by Raeburn. Signed Artist's Proof. Fine Impression, in perfect condition. *Edition, limited to 225 proofs.*

30.—

EDWARDS, S. ARLENT

72. Mrs. Lloyd. *Mezzotint, printed in colors.* After the painting by Reynolds. Signed Artist's Proof. Fine Impression, in perfect condition. *Edition limited to 225 proofs.* Hand carved gilt frame.

75.—

EDWARDS, S. ARLENT

73. Mrs. Wells. *Mezzotint, printed in colors.* After the painting by George Romney. Signed Artist's Proof. Fine Impression, in perfect condition. *Edition limited to 135 proofs.* Gilt frame.

30.—

EDWARDS, S. ARLENT

74. Simonetta Vespuccia. *Mezzotint, printed in colors.* After the painting by Pierro di Cosimo. Signed Artist's Proof. Fine Impression, in perfect condition. Framed.

35.—

EDWARDS, S. ARLENT

75. Sleeping Shepherdess. *Mezzotint, printed in colors.* After the painting by Boucher. Signed Artist's Proof. Fine Impression, in perfect condition. *Edition limited to 225 proofs.*

45.—

EDWARDS, S. ARLENT

76. The Gypsy's Warning. *Mezzotint, printed in colors.* After the painting by Peters. Signed Artist's Proof. Fine Impression, in perfect condition. *Edition limited to 125 proofs.* Framed.

60.—

JOHN FABER

Dutch engraver, born in 1684; died in 1756.

FABER, JOHN

77. Music. *Mezzotint.* After the painting by Mercier. Very Fine Impression, with full inscription. Published March 25th, 1744.

3.—

40.— 767-Edwards

EDWARD FISHER

Celebrated English mezzotint engraver, born in 1730; died in London, in 1785.

FISHER, EDWARD

78. YORKE, THE LADIES AMABEL AND MARY JEMIMA. *Mezzotint.*
J. C. Smith, No. 61. First State Proof before all letters. Painted by Sir Joshua Reynolds,—Engraved by E. Fisher. FINE IMPRESSION, margins trimmed inside plate-mark. Rebacked.

10.—

JEAN HONORÉ FRAGONARD

With Boucher and Watteau one of the most popular French painters of the XVIIIth century; born in 1732; died in 1806.

FRAGONARD, HONORÉ

79. L'EDUCATION FAIT TOUT. *Etching.*
Portalis et Beraldi, No. 19. Finished with the graver by Nicolas de Launay. Impression with the inscription. With margin trimmed to the plate-mark.

6.—

THOMAS GAUGAIN

English stipple engraver, born in Abbeville, France, in 1748; died in 1805.

GAUGAIN, THOMAS

80. THE WIFE OF BATH : JANUARY AND MAY. *Stipple, colored by hand.*
Thos. Gaugain, fecit.,—Pubd. Oct. 1783, and March 1782, by T. Gaugain, London. Good impressions, with inscriptions. Together, 2 pieces.

7.50

GAUGAIN, THOMAS

81. THE WOOD BOY. *Stipple, printed in colors.*
Painted by B. Barker,—Engraved by T. Gaugain. GOOD IMPRESSION, with inscription. Slightly rubbed. Framed in gold frame with black and gold mount.

7.50

A. M. DE GOUY

GOUY, A. M. DE

82. COU-COU. *Stipple engraving.*
After W. Regnault. BRILLIANT IMPRESSION, with the inscription. With untrimmed margin (deckle edges).

2.—

VALENTINE GREEN

Celebrated English mezzotint engraver, born in 1739; died in 1813.

GREEN, VALENTINE

83. WRIGHT FAMILY. *Mezzotint*
J. C. Smith, No. 141. Jos. Wright, pinxit,—Val. Green fecit. FINE IMPRESSION, PROOF BEFORE THE INSCRIPTION, margins repaired.

25.—

GREEN, VALENTINE

84. Henry Laurens Esq., President of the American Congress, 1778. *Mezzotint.*

130.— *J. C. Smith, Vol. 2, No. 80.* Painted by J. S. Copley, R. A. and Engraved by V. Green,—Published Oct. 1st, 1782, by J. Stockdale, Piccadilly, London. Fine Impression, with inscription. Margins trimmed to engraved surface, repaired and mounted.

GREEN, VALENTINE

85. George Washington. *Mezzotint.*

35.— *J. C. Smith, Vol. 2, No. 135.* Second State of two. Painted by J. Trumbull, Esq. of Connecticut 1780.—Engraved by V. Green, Mezzotinto Engraver to his Majesty & to the Elector Palatine,—Published by Appointmt. of M. DeNeufville Janry. 15th, 1781, by V. Green, N. 29 Newman Street, Oxford Street, London. Fine Impression, with inscription. Lower left corner repaired.

ELIZABETH GULLAND

Contemporary English mezzotint engraver.

GULLAND, ELIZABETH

86. Little Miss Crewe. *Mezzotint, printed in colors.*

80.— After the painting by Reynolds. Signed Artist's Proof. Fine Impression, on Dutch paper, in perfect condition.

GULLAND, ELIZABETH

87. Miss Fitzpatrick. *Mezzotint.*

19.50 After the painting by Reynolds. Signed Artist's Proof. Fine Impression, on India paper, in perfect condition. This subject has not been issued in colors.

KARL ERNST CHRISTOPH HESS

German engraver, born in 1755; died in 1828.

HESS, KARL ERNST CHRISTOPH

88. Rubens and His First Wife. *Stipple, printed in colors.*

7.50 Painted by Rubens,—Engraved by Charles Hess,—Published July 1st, 1797, by T. Phillipe. Very good impression, trimmed to plate-mark.

HOKUSAI

Japanese artist.

HOKUSAI

88a. Old Man With Rake. *Brush and ink.*

From the Francis Lathrop collection.

25.—

JEAN BAPTISTE HUET

Celebrated landscape and animal painter, pupil of J. B. Leprince. He also made a few portraits which are highly appreciated by the collectors. Born in 1745; died in 1811.

HUET, JEAN BAPTISTE

89. La Bergère. *Engraving.*
L. de Leymarie, No. 471. Engraved in crayon-manner by G. Demarteau l'ainé. Brilliant Impression, printed in two colours. With margin trimmed to the inside engraved border.

35.—

HUET, JEAN BAPTISTE

90. Buste de Jeune Femme. *Engraving.*
L. de Leymarie, No. 587. Engraved in crayon-manner by G. Demarteau l'ainé. Brilliant Impression, printed in three colors. With small margins trimmed to the engraved border, but showing the artists' names at the bottom.

17.50

HUET, JEAN BAPTISTE

91. Bastienne. *Engraving.*
L. Bonnet, No. 753. Engraved in crayon-manner by L. M. Bonnet. Fine Impression, printed in sanguine. With very large margin showing the plate-mark.

5.—

Woman's Head. *Engraving.*
Engraved in crayon-manner by Basset. Brilliant Impression, printed in sanguine. With very large margin showing the plate-mark.
Together, 2 pieces.

HUET, JEAN BAPTISTE

92. La Peinture. *Engraving.*
Bonnet, No. 1065. Engraving in pastel manner by J. B. Mallet. Very Fine Impression, with the inscription, printed in colors. With very large margin showing the plate-mark. Mounted on bristol board.

42.50

INCROYABLES ET MERVEILLEUSES

93. Aristide et Brise Scelle. *Stipple engraving, colored by hand.*
By Darcis after Carle Vernet. Brilliant Impression, with the inscription. With large margin showing the plate-mark.

10.—

INCROYABLES ET MERVEILLEUSES

94. Boeuf a la Mode. *Stipple and line engraving, colored by hand.*
By Leclerc after Lancon. Fine Impression, with the inscription. With large margin trimmed to the plate-mark.

7.50

INCROYABLES ET MERVEILLEUSES

95. La Folie du Jour. *Stipple engraving, colored by hand.*
By S. Tresca after L. Boilly. Very Fine Impression. With large margins showing the plate-mark at the top and sides.

7.50

INCROYABLES ET MERVEILLEUSES

96. L'ANGLOMANE. *Stipple and line engraving, colored by hand.*
55.— By Darcis after Carle Vernet. VERY FINE IMPRESSION, with the inscription. With very large margin showing the plate-mark.

INCROYABLES ET MERVEILLEUSES

97. LA RENCONTRE DES INCROYABLES. *Stipple and line engraving, printed in colors.*
12.50 By Ruotte after H. Bunbury. SUPERB IMPRESSION, with the inscription. With small margin lacking the plate-mark.

INCROYABLES ET MERVEILLEUSES

98. LES INCROYAPLES. *Stipple and line engraving.*
4.— By Darcis after Carle Vernet. FINE IMPRESSION. With small margin lacking the plate-mark; a part of the title has been trimmed off.

INCROYABLES ET MERVEILLEUSES

99. L'INCONVENIENT DES PERRUQUES. *Stipple engraving, colored by hand.*
40.— By Darcis after the drawing of Carle Vernet. VERY FINE IMPRESSION, with the inscription. With very large margin showing the plate-mark.

INCROYABLES ET MERVEILLEUSES

100. PAUVRE RENTIER RUINE—MERLAN A FRIRE-A-FRIRE. *Stipple and line engraving, colored by hand.*
12.50 By J. L. Julien after Carle Vernet. SUPERB IMPRESSION, with the inscription. With untrimmed margin (deckle edges).

JEAN DOMINIQUE INGRES

French artist, born in 1780; died in 1867.

INGRES, JEAN DOMINIQUE

100A. ROMAN WOMAN. *Pencil drawing.*
Full-length study. Signed and dated.
65.— With stamp of the Degas sale.

FRANÇOIS JANINET

Born in 1752; died in 1813. "He seems to have introduced color printing into France. His work is almost entirely reproductive, and embraces a multitude of subjects, from landscape and genre to portrait."—HIND.

JANINET, FRANÇOIS

101. L'AGREABLE NÉGLIGÉ. *Engraving in gouache manner, printed in colors.*
40.— *Portalis et Beraldi, No. 1; E. Bocher, No. 28.* After P. A. Baudoin. FINE IMPRESSION, with the engraver's and painter's name. With small margin lacking the inscription. The engraving has been cleaned but is otherwise in fine condition.

Companion to No. 104, "L'Aimable Paysanne."

JANINET, FRANÇOIS

102. Les Nourrices. *Aquatint, printed in bistre.*
Portalis et Beraldi, No. 4. After F. Boucher. Brilliant Impression, treated in watercolor manner. With small margin trimmed to the engraved border.

10.—

JANINET, FRANÇOIS

103. Le Berger Couronne. *Engraving, printed in colors.*
Portalis et Beraldi, No. 6. Engraving in pastel manner after J. P. Caresme. Superb Impression. With large margin, lacking the plate mark and the address.

55.—

JANINET, FRANÇOIS

104. L'Aimable Paysanne. *Engraving in gouache-manner, printed in colors.*
Portalis et Beraldi, No. 50. After Saint Quentin. Second state; impression with the inscription but before the change of address. With large margins showing the plate-mark at the bottom only. Has been cleaned but is otherwise in perfect condition.
Companion to No. 101, "L'Agreable Négligé."

85.—

JANINET, FRANÇOIS

105. Auberge Flamande. *Engraving in gouache-manner, printed in colors.*
Portalis et Beraldi, No. 76. After a drawing by A. Van Ostade. With margins trimmed to the engraved border, mounted on board.

5.—

JANINET, FRANÇOIS

106. Passage d'un Ruisseau Devant les Vieux Remparts d'un Village. *Aquatint in imitation of water color.*
Portalis et Beraldi, No. 93. After J. L. Houel. Impression printed in Bistre. With margin trimmed to engraved border. The plate has been folded and ironed down and a small tear in the lower part carefully repaired.

5.—

JANINET, FRANÇOIS

107. Henri IV. *Engraving in gouache-manner, printed in colors.*
Portalis et Beraldi, No. 128a. After P. P. Rubens. Very Fine Impression. Trimmed to the oval.

10.—

JANINET, FRANÇOIS

108. Benjamin Franklin. *Aquatint, printed in colors.*
F. Janinet, sculpt., 1789. Good impression, with inscription. Rubbed and stained. Small margins.

20.—

ANGELICA KAUFFMAN

Celebrated painter. Born in Coire in 1740; died in Rome in 1807.

KAUFFMAN, ANGELICA

109. Cupid Asleep : Cupid Bound. *Stipple engravings in Sepia.*
Angelica Kauffman, pinxt.,—G. W. Ryland, sculpt. Good impressions, with inscriptions. Repaired.
Together, 2 pieces.

7.50

15.— 109A— La Farge, J.

CHARLES LEVACHEZ

Celebrated French engraver in aquatint. Work in the latter part of the Eighteenth Century.

LEVACHEZ, CHARLES

110. NAPOLEON BONAPARTE. *Aquatint, printed in colors.*
50.— Robert Lefèvre, Pinxit.,—Levachez, Sculpsit. VERY GOOD IMPRESSION, with the inscription.

A very scarce portrait printed during the "Hundred Days" and distributed in England. Levachez, afraid of the return of the Bourbons, reversed his name in signing the plate.

LEVACHEZ, CHARLES

111. NAPOLEON PREMIER EMPEREUR DES FRANÇAIS, Roi d'Italie et Protecteur de la Confédération du Rhin. *Aquatint, printed in colors.*
22.50 Carle Vernet del.,—Levachez, sculp., Auber, ex., Published in Paris. FINE IMPRESSION, with inscription. Remargined and rebacked.

A. LUDOVICI

Contemporary English artist, pupil of Whistler.

LUDOVICI, A.

111A. THE BEACH. *Watercolor.*
7.50

G. MAILE

MAILE, G.

112. HELENA, THE SECOND WIFE OF RUBENS. *Mezzotint, printed in colors.*
5.— Rubens, pinxt,—Goubaud, delt.,—G. Maile, sculpt. Good impression, surface rubbed and repaired, margins trimmed inside plate-mark.

MAILE, G.

113. WINDSOR CASTLE. *Stipple, printed in brown and sepia.*
Drawn by I. Barrow,—Engraved by G. Maile,—London, Published
7.50 June 1st, 1821, by I. Barrow, Weston Place, St. Pancras. Good impression, with inscription. Margins trimmed inside plate-mark.

MISS E. E. MILNER

Modern English mezzotint engraver.

MILNER, MISS E. E.

114. EDWARD, LORD DARNLEY. *Mezzotint, printed in colors.*
95.— After the painting by Hoppner. Signed Artist's Proof. FINE IMPRESSION, in perfect condition. *Edition limited to 250 Proofs.*

MILNER, MISS E. E.

115. MASTER TROMAS BRADDYL. *Mezzotint, printed in colors.*
After the painting by Reynolds. Signed Artist's Proof. FINE IMPRESSION, in perfect condition. *Edition limited to 375 proofs.*
70.—

MILNER, MISS E. E.

116. Sir Ronald Ferguson, *G. C. B. Mezzotint, printed in colors.* After the painting by Raeburn. Signed Artist's Proof. Fine Impression, in perfect condition.

15.—

GEORGE MORLAND

Celebrated English painter, born in London in 1763; died there in 1804.

MORLAND, GEORGE

117. A Visit to the Boarding School : A Visit to the Child at Nurse *Drawings.* After the paintings by George Morland. Beautiful Drawings in Water-Colors and India Wash, in gouache manner. Original mounts, with small margins. Attributed to some unknown French artist of the Eighteenth Century. Framed in old English gilt frames, with Empire mounts. Together, 2 pieces (pair).

90.—

MORLAND, GEORGE

118. Children Gathering Black-Berries. *Mezzotint, printed in colors and touched by hand.* Painted by G. Morland,—Engraved by P. Dawe,—London, Published Dec. 20th, 1788, by W. Dickinson. Fair impression, margins rubbed and lower plate-mark cracked.

17.50

MORLAND, GEORGE

119. Inside of a Country Ale House. *Mezzotint, printed in colors.* Painted by G. Morland,—Engraved by W. Ward,—Published March 1, 1797, by W. Ward, Delancey Place, Hampstead Road. Very Fine Impression, with inscription. Slight repair on surface at left side, otherwise in perfect condition. Small margins.

[See Illustration]

60.—

MORLAND, GEORGE

120. L'Africain Hospitalier. *Stipple, printed in colors, and touched by hand.* Painted by G. Morland,—Gravé par la Citne. Rollet. Fine Impression, with the inscription, in perfect condition.

From the F. R. Halsey collection.

15.—

MORLAND, GEORGE

121. Peasant and Pigs. *Mezzotint.* Painted by George Morland,—Engraved by J. R. Smith,—London published by J. R. Smith, June 1st, 1805. Good impression, with inscription. Margins trimmed to engraved surface.

15.—

MORLAND, GEORGE

122. Selling the Calf: The Stable. *Mezzotints, in colors.* Engraved by Ward after the paintings by Morland. Good impressions, laid down and varnished. Together, 2 pieces (pair).

40.—

[No. 119]

JEAN BAPTISTE MORRET

Engraver who worked at the end of the XVIIIth century. His most celebrated plates are the Coffee House and Napoleon's Portrait.

MORRET, JEAN BAPTISTE

123. CAFFEE [*sic*] DES PATRIOTES—A PATRIOT'S COFFEE HOUSE. *Engraving in gouache-manner, printed in colors.*

50 *Portalis et Beraldi, III, p. 207.* After J. F. J. Swebach des Fontaines. First state, with Morret's address and before the "bonnets à poil" of the two soldiers to the left were replaced by a helmet and a phrygian cap respectively. VERY FINE IMPRESSION. With large margin lacking the plate-mark. Slight repairs in the lower margin.

2.—

The *Café des Patriotes* was a famous political resort in 1792 situated in the Rue Saint Honore near the Avenue de l'Opera of today.

PETER NEWELL

American illustrator.

NEWELL, PETER

124. THE CARPENTER AND THE WALRUS. *Drawing.*

Original wash drawing in watercolors. Signed in lower left corner,—*Peter Newell.* Framed in gold.

10.—

NOEL LE JEUNE

NOEL LE JEUNE

125. GUILLAUME TELL. *Stipple Engravings, printed in colors, and touched with brush.*

20.— Dessine par Chasselat,—Grave par Noel Jne. Set of four compositions,—Tell shooting the Apple from his son's head; Gessler sending Tell to Prison; Tell escaping from Gessler's soldiers; Tell kills the tyrant Gessler. Good impressions, stained and repaired.

Together, 4 pieces (set).

REVEREND MATTHEW WILLIAM PETERS

Celebrated English painter who died in 1814.

PETERS, REVEREND MATTHEW WILLIAM

126. SOPHIA. *Stipple.*

5.— Painted by the Revd. Mr. Peters R. A.,—Engraved by Jas. Hogg. FINE IMPRESSION, printed in brown ink, with inscription. Small margins.

ROBERT POLLARD

Celebrated English painter, born in 1755; died in 1838.

POLLARD, ROBERT

127. EUPHROSYNE: THALIA. *Mezzotints, printed in colors.*

7.50 London, Published May 1st, 1787, by R. Pollard. VERY GOOD IMPRESSIONS, with inscription, slightly stained and one repaired.

Together, 2 pieces.

POLLARD, ROBERT

128. COACHING SCENE. *Aquatint, printed in colors.*

55.— Engraved by Pollard. FINE IMPRESSION, margins trimmed to engraved surface. Mounted on heavy board.

NICOLAS FRANÇOIS REGNAULT

French engraver of the Eighteenth Century.

REGNAULT, NICOLAS FRANÇOIS

129. LE BAISER À LA DEROBÉE. *Stipple.*

5.— Gravé par N. F. Regnault d'après le Tableau d'H. Fragonard Peintre du Roi. FINE IMPRESSION, with inscription. Surface slightly scratched, margins trimmed to plate-mark.

SIR JOSHUA REYNOLDS

Celebrated English portrait painter, born in 1723; died in 1792.

REYNOLDS, SIR JOSHUA

130. FELINA. *Stipple, printed in colors.*

55.— [*Continued*

Painted by Sir Joshua Reynolds, R. A.,—Engraved by Joseph Collyer, A.,—London, Published March 1st, 1790, by W. Dickenson. FINE IMPRESSION, with full inscription. Margins trimmed to plate-mark.

REYNOLDS, SIR JOSHUA

131. THE HONOURABLE MISS BINGHAM. *Stipple.*
Painted by Sir Joshua Reynolds,—Engraved by F. Bonnefoy,—London, Published Dec., 1786, by E. M. Diemar. Good impression, with inscription, and small margins.
22.50

MARCHIONESS OF HERTFORD. *Stipple.*
Painted by Sir Joshua Reynolds,—Engraved by W. Nutter,—London, Published July, 1797, by R. Cribb. Good impression, with inscription, and large margins.
Together, 2 pieces.

SAMUEL WILLIAM REYNOLDS

Celebrated English mezzotint engraver, born in 1773; died in 1835.

REYNOLDS, SAMUEL WILLIAM

132. HER GRACE THE DUCHESS OF BEDFORD. *Mezzotint.*
Painted by J. Hoppner, R. A.,—Engraved by S. W. Reynolds,—Published by S. W. Reynolds, 47 Poland Street, London, 1803. FINE IMPRESSION, with inscription. Margins trimmed to plate-mark.
10.—

LUCIUS ROSSI

ROSSI, LUCIUS

133. L'INDISCRET: L'ORAGE: LES FEMMES SAVANTES: THE GREETING: ON THE HILLSIDE. *Photogravures in colors.*
Peint par L. Rossi,—Photogravure Goupil & Cie. FINE PRINTS, in perfect condition. Also two figure pieces, after Madrazo; [and] When the Heart is Young, after Goodman.
15.—
Together, 8 pieces.

THOMAS ROWLANDSON

Celebrated caricaturist and engraver. Born in London, in 1756; died there in 1827.

ROWLANDSON, THOMAS

134. THE TOAST. *Etching and Aquatint, printed in colors.*
FINE IMPRESSION, in perfect condition. Small margins.
17.50

ROWLANDSON, THOMAS

135. VAUX-HALL. *Aquatint, printed in colors.*
Drawn by T. Rowlandson,—Aquatinto by F. Jukes,—Engraved by R. Pollard,—London, Published June, 1785, by J. R. Smith, No. 83 Oxford St. VERY GOOD IMPRESSION, with inscription, in perfect condition. Small margins.
110.—
[See Illustration]

[No. 135]

THOMAS RYDER

English stipple engraver, born in 1746.

RYDER, THOMAS

136. Youth : Love. *Stipple Engravings.*
O. Humphry and R. Cosway, delt., T. Ryder, sculpt. Fine Impressions, with inscriptions. Also engraving, portrait of a (Little Girl, with Bird), marked Sketched by Humphry and Spoiled by Gillray, with the following inscription,—*Dedicated to all Lovers of your bold masterly touches, and Published Nov. 1st, 1781, by J. Gillray, to show the bad effect of Cobbling & Altering, —"Fool that I was, thus to Cobble my Shoe."*
Together, 3 pieces.

LOUIS SAILLIAR

French engraver, born in Paris 1748; died in London in 1795.

SAILLIAR, LOUIS

137. William II of Nassau. *Stipple.*
After the painting by Honthurst,—L. Sailliar, sculpt.,—Published in 1781. Fine Impression, with the inscription. Margins trimmed inside plate-mark.

ROBERT SAYER

SAYER, ROBERT.

138. THE CONTEMPLATIVE CHARMER: SWEET ECHO. *Mezzotints.*
7.50 London, Printed for Robert Sayer, July, 1786. Good impressions, with inscriptions.
7.— Together, 2 pieces.

ANTOINE FRANÇOIS SERGENT

Well-known painter and engraver, brother-in-law of General Marceau; born in 1751; died in 1847.

SERGENT, ANTOINE FRANÇOIS

139. LOUIS HECTOR, DUC DE VILLARS. *Engraving in gouache manner, printed in colors.*
2.50 *Baré, No. 242.* By L. Roger. MAGNIFICENT IMPRESSION, with the letter. With large margin showing the plate-mark.

JOHN KEYSE SHERWIN

English engraver, born in 1751; died in 1790.

SHERWIN, JOHN KEYSE

140. THE DANCE. *Stipple.*
5.— Designed and engraved by J. K. Sherwin. VERY FINE IMPRESSION, small margins trimmed inside plate-mark.

PETER SIMON

French engraver, born in 1769.

SIMON, PETER

141. SHAKSPEARE. (As you like it, Act V, Scene IV). *Stipple, colored by hand.*
6.— Painted by Wm. Hamilton,—Engraved by Peter Simon—Published Sept. 29, 1791, by John Boydell. Good impression, slightly stained.

JOHN RAPHAEL SMITH

Celebrated English painter and engraver. Born in Derby in 1752; died in 1812.

SMITH, JOHN RAPHAEL

142. THE RIGHT HON. LADY ELIZABETH COMPTON. *Mezzotint.*
12.50 *J. C. Smith, No. 45.* Fourth State of four. Painted by Wm. Peters, R. A.,—Engraved by J. R. Smith. VERY GOOD IMPRESSION, in perfect condition. Large margins.

SMITH, JOHN RAPHAEL

143. A VISIT TO GRANDMOTHER. *Mezzotint, colored by hand.*
7.50 Painted by J. Northcote,—Engraved by J. R. Smith,—Published May, 1785, by J. R. Smith. Fair impression, with inscription.

SMITH, JOHN RAPHAEL

144. SOPHIA WESTERN. *Mezzotint.*
7.50 Painted by J. Hoppner,—Engraved by J. R. Smith. FINE IMPRESSION, with inscription. Margins trimmed inside plate-mark.

SPORTING PRINT

145. FOX HUNTING SCENE (The Death). *Mezzotint, in colors.*
Fine old English hunting view. Laid down and varnished.
12.50

JOSEPH C. STADLER

German engraver who worked in London from 1780 to 1812.

STADLER, JOSEPH C.

146. A VIEW OF THE HORSE GUARDS, FROM WHITEHALL. *Aquatint, printed in colors.*
35.— T. H. Shepherd, delt.,—J. C. Stadler, sculpt. FINE IMPRESSION, with inscription, in perfect condition. Margins trimmed to plate-mark.

THOMAS STOTHARD

Celebrated English painter, born in London in 1755; died in 1834.

STOTHARD, THOMAS

147. RUN AWAY LOVE. *Stipple.*
15.— T. Stothard, pinxt.,—C. Knight, sculpt. FINE IMPRESSION, with inscription. Margins trimmed inside plate-mark.

SINGLETON, H.

LOVE RETURNED. *Stipple.*
H. Singleton, pinxt.,—W. Bond, sculpt. FINE IMPRESSION, with inscription. Margins trimmed inside plate-mark.
Together, 2 pieces (pair).

PIERRE ALEXANDRE TARDIEU

French engraver, born in 1756; died in 1844.

TARDIEU, PIERRE ALEXANDRE

148. L'ESPOIR DU RETOUR. *Etching finished with the graver.*
Portalis et Beraldi, III, p. 587. After Kimli. Proof before letter with the artists' names only. With large margin.
2.—

PELTRO WILLIAM TOMKINS

Celebrated English stipple engraver, pupil of Bartolozzi, born in 1760; died in 1840.

TOMKINS, PELTRO WILLIAM

149. HOBBINOL & GANDERETTA. *Stipple, printed in colors.*
T. Gainsborough, R.A., pinxt.,—P. W. Tomkins, sculpt.,—London, Published Jan. 20th, 1790, by T. Macklin. FINE IMPRESSION, with inscription. Margins trimmed to plate-mark.
80.—

TOMKINS, PELTRO WILLIAM

150. HOBBINOL & GANDERETTA. *Stipple.*
After the painting by Gainsborough,—Engraved by P. W. Tomkins,—Published Jan. 20th, 1790. FINE IMPRESSION, with the inscription. Margins trimmed to plate-mark.
20.—

WILLIAM WARD

Celebrated English mezzotint engraver, born in 1766; died in 1826.

WARD, WILLIAM

151. OUTSIDE OF A COUNTRY ALEHOUSE. *Mezzotint, printed in colors.*
Painted by J. Ward,—Engraved by W. Ward,—Published March 1st, 1797, by W. Ward, Delancy Place, Hampstead Road. VERY FINE IMPRESSION, with inscription. Surface scratched and repaired, on left side and toward center. Small margins.
250.—

WARD, WILLIAM

152. THE SOLILOQUY. *Stipple.*
Painted by W. Ward,—Engraved by W. Ward,—London, Published Oct., 1787, by W. Dickinson. FINE IMPRESSION, with inscription. Small margins.
7.50

BENJAMIN WEST

Celebrated American painter, born in Pennsylvania in 1738; died in 1820.

WEST, BENJAMIN

153. MR. WEST AND FAMILY. *Stipple, printed in colors.*
Painted by Benj. West,—Engraved by Grant,—London, Published as the act Dircts. by Smith in Oxford St. VERY BRILLIANT PROOF, with inscription, in perfect condition. Margins trimmed to plate-mark.
30.—

FRANCIS WHEATLEY

Celebrated English painter, born in 1747; died in 1801.

WHEATLEY, FRANCIS

154. THE FISHERMAN GOING OUT. *Stipple Engraving.*
F. Wheatley, R.A., pinxt.,—J. Barney, sculpt.,—London, Published by Thos. Macklin Poets Gallery, Fleet St., March 14th, 1793. FINE IMPRESSION, with inscription. Margins trimmed to plate-mark.
50
12.—

WHEATLEY, FRANCIS

155. RUSTIC EMPLOYMENT : THE HAPPY FAMILY. *Stipples, printed in colors.*
Wheatley, pinxt.,—Thouvenin, sculpt.,—London, Published by Tassari & Co., Pall Mall. FINE IMPRESSIONS, with inscriptions. Margins trimmed to plate-mark.
Together, 2 pieces (pair).
160.—

WHEATLEY, FRANCIS

156. THE SWING. *Stipple, printed in colors.*
After the painting by Wheatley,—Engraved by Thouvenin. FINE IMPRESSION. Margins trimmed to engraved surface.

17.50

WHEATLEY, FRANCIS

157. THE CRIES OF LONDON. *Stipples, printed in colors.*
Set of thirteen plates, engraved by Schiavonetti, Cardon, Vendramini and Gaugain. Modern impressions, with inscriptions. Framed in ebony and gold frames, with black and gold mounts. Together, 13 pieces.

25.—

JOHN YOUNG

Celebrated English mezzotint engraver, born in 1755; died in 1825.

YOUNG, JOHN

158. INFANT VANITY. *Mezzotint, printed in colors.*
Painted by John Hoppner,—Engraved by John Young,—Published March 1st, 1789, by Walker & Lynam, London. BEAUTIFUL RICH PROOF, with inscription. In perfect condition. Small margins.

40.—

Second Session, Numbers 159 to 329, inclusive

WEDNESDAY EVENING, MARCH 26TH, AT 8:15 O'CLOCK

LOREN R. BARTON

Contemporary American etcher.

BARTON, LOREN R.

159. CHINATOWN MARKET, SAN FRANCISCO. *Etching.*
Signed in pencil,—*Loren Barton.* FINE IMPRESSION, on Japan paper, in perfect condition.
10.—

HANS SEBALD BEHAM

Born in Nuremburg in 1500; died in Frankfort in 1550.

BEHAM, HANS SEBALD

160. ST. BARTHOLOMÄUS. *Engraving.*
Bartsch, No. 48. Signed in the plate, with the monogram, *HSB.* FINE IMPRESSION, upper right corner, repaired outside plate-mark, otherwise in perfect condition.
12.50

BEHAM, HANS SEBALD

161. L'ALPHABET ROMAIN. *Engraving.*
Bartsch, No. 229. Signed in the plate, with the monogram, *HSB.* FINE IMPRESSION, in perfect condition.
12.50

BEHAM, HANS SEBALD

162. THE PENITENCE OF SAINT JOHN CHRYSOSTOM. *Engraving.*
Bartsch, No. 245. Good impression, in perfect condition.
From the Davidsohn collection.
20.—

EUGÈNE BÉJOT

Contemporary French etcher, born in Paris in 1865.

BÉJOT, EUGÈNE

163. DINARD. *Etching.*
Signed in pencil,—*Eug. Bejot.* FINE IMPRESSION, in perfect condition.
5.—

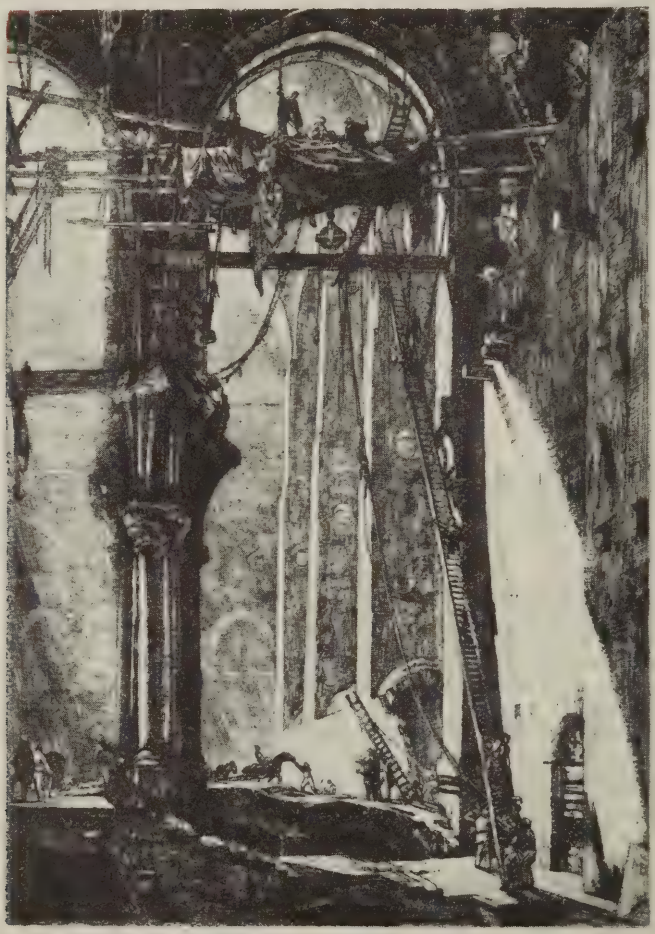
BÉJOT, EUGÈNE

164. LA GRANDE PORTE ST. MALO. *Etching.*
Signed in pencil,—*Eug. Bejot.* FINE IMPRESSION, in perfect condition.
6.—

BÉJOT, EUGÈNE

165. St. Servein. *Etching.*
Signed in pencil,—*Eug. Bejot.* Fine Impression, in perfect condition.

5.—



[No. 171]

GEORGE BELLOWS

Celebrated American painter and lithographer.

BELLOWS, GEORGE

165a. Murder of Edith Cavell: Artists' Evening. *Lithographs.*
Signed proofs.
Together, 2 pieces.

10.—

FRANK W. BENSON

Contemporary American etcher.

BENSON, FRANK W.

166. Wild Geese Resting. *Drypoint.*
Paff, No. 56. Signed in pencil,—*Frank W. Benson, 23/75.* Very Fine Impression, in perfect condition.

70.—

BENSON, FRANK W.

167. Yellowlegs No. 2. *Drypoint.*
Paff, No. 162. Signed in pencil,—*Frank W. Benson.* Very Fine Impression, on Japan paper, in perfect condition.

80.—

BENSON, FRANK W.

168. Blackbirds and Rushes. *Drypoint.*
Paff, No. 170. Signed in pencil—*Frank W. Benson.* Superb Impression, on Japan paper, in perfect condition.

50
77.—

BENSON, FRANK W.

169. Rippling Water. *Etching.*
Paff, No. 174. Signed in pencil,—*Frank W. Benson.* Fine Impression, in perfect condition.

50.—

WILLIAM BLAKE

Celebrated English painter and engraver, born in London, in 1757; died in 1827.

Our

BLAKE, WILLIAM

170. Job and His Daughters. *Drawing.*
Fine original water-color drawing, in perfect condition. Together with engraving of same subject and frontispiece to "The Book of Job."
Together, 3 pieces.

—

MUIRHEAD BONE

Contemporary Scotch etcher, born in 1876, near Glasgow; living in London.

BONE, MUIRHEAD

171. Demolition of St. James Hall, Interior. *Drypoint.*
Dodgson, No. 196. Signed in pencil,—*Muirhead Bone.* Very Fine Impression, on Japan paper, in perfect condition.
[See Illustration]

550.—

BONE, MUIRHEAD

172. Liberty Clock. *Drypoint.*
Not described in Dodgson. Signed in pencil,—*Muirhead Bone.* Fine Impression, on Japan paper. Margins around plate-mark slightly rubbed.

430.—

BONE, MUIRHEAD

173. The Fishmarket, Venice. *Drypoint.*
Signed in pencil,—*Muirhead Bone.* Fine Impression, on Japan paper, in perfect condition.
110.—

BONE, MUIRHEAD

174. The Solent. *Drypoint.*
Not described in Dodgson. Signed in pencil,—*Muirhead Bone.* Fine Impression, on Japan paper, in perfect condition.
135.—

BONE, MUIRHEAD

175. On the Clyde, 1917-18. *Lithographs.*
Set of six original lithographs, signed in pencil,—*Muirhead Bone.* Fine Impressions, on heavy Japan paper, in perfect condition. In original folder.
Together, 6 pieces and folder (set).
30.—

BONE, MUIRHEAD

176. Shepherds Bush. *Drawing.*
Original and characteristic study, done in pen-and-ink, signed in lower right corner,—*M. Bone.*
27.50

FÉLIX BRACQUEMOND

Modern French etcher.

BRACQUEMOND, FÉLIX

177. Geese in a Storm. *Etching.*
Signed in pencil,—*Bracquemond.* Fine Impression, in perfect condition.
10.—

BRACQUEMOND, FÉLIX

178. Lapwing and Teal. *Etching.*
Signed in pencil,—*Bracquemond.* Fine Impression, on Green paper, in perfect condition.
7.50

BRACQUEMOND, FÉLIX

179. Teal. *Etching.*
Signed in pencil,—*Bracquemond.* Fine Impression, on Green paper, in perfect condition.
7.50

FRANK BRANGWYN

Contemporary English painter and etcher, born in London in 1867.

BRANGWYN, FRANK

180. Market Furnes. *Etching.*
Signed in pencil,—*Frank Brangwyn.* Fine Impression, in perfect condition.
9.—

FELIX BUHOT
TAVERNE DU BAGNE
[No. 188]

FÉLIX BUHOT

Celebrated French etcher, born at Valognes, 1847; died in Paris, 1898.

BUHOT, FÉLIX

181. Un Grain à Trouville. *Etching.*
Bourcard, No. 122. First State of four. Signed in the plate,—*Buhot* (in reverse). Fine Impression, in perfect condition.
10.—

BUHOT, FÉLIX

182. L'Hiver à Paris ou la Neige à Paris. *Etching and Aquatint.*
Bourcard, No. 128. Second State of five. Signed in the plate,—*Felix Buhot.* Fine Impression, on Dutch paper, in perfect condition.
32.50

BUHOT, FÉLIX

183. L'Hiver à Paris ou la Neige à Paris. *Etching and Aquatint.*
Bourcard, No. 128. Third State of five. Signed in the plate,—*Felix Buhot.* Very Fine Impression, on Dutch paper, in perfect condition.
30.—

BUHOT, FÉLIX

184. La Traversée. *Etching and Aquatint.*
Bourcard, No. 143. Second State of two. Signed with the red Owl stamp. Very Fine Impression, on Japan paper, in perfect condition.
35.—

BUHOT, FÉLIX

185. La Dame aux Cygnes. *Etching.*
Bourcard, No. 144. Signed in the plate, and with the red Owl stamp. Fine Impression, in perfect condition.
7.50

BUHOT, FÉLIX

186. Clock Tower, Westminster. *Etching and Drypoint.*
Bourcard, No. 156. Fourth State of six. Very Fine Early Impression, on Dutch paper, in perfect condition.
15.—

BUHOT, FÉLIX

187. Le Hibou. *Etching.*
Bourcard, No. 161. Fine Early Impression, on Japan paper, in perfect condition.
15.—

BUHOT, FÉLIX

188. Taverne du Bagne. *Etching and Drypoint.*
Bourcard, No. 163. Signed in the plate,—*Felix Buhot,* and with the red Owl stamp. Very Fine Impression, on Dutch paper, in perfect condition.
65.—

[See Illustration]

BUHOT, FÉLIX

189. Les Oies. *Etching and Aquatint.*
Bourcard, No. 166. Early Trial Proof. Very Fine Impression, on French paper, in perfect condition.
30.—

25.— 1897 - Buhot

40.— 1898 - Buhot

DAVID YOUNG CAMERON

Celebrated English painter-etcher, born in Glasgow in 1865.

CAMERON, DAVID YOUNG

190. A Venetian Convent. *Etching.*
Rinder, No. 207. Only State. Signed in pencil,—*D. Y. Cameron.* Very Fine Impression, in perfect condition. Framed.
135.—

CAMERON, DAVID YOUNG

191. Milestones : On the Wye at Haddon. *Etchings.*
Rinder, Nos. 249 and 350. Signed in the plate,—*D. Y. Cameron.* Good impressions.
25.— Together, 2 pieces.

CAMERON, DAVID YOUNG

192. Montivilliers. *Etching and Drypoint.*
Rinder, No. 355. Third State of three. Signed in pencil,—*D. Y. Cameron.* Very Fine Impression, in perfect condition.
210.—

CAMERON, DAVID YOUNG

193. Old Bridge, Whitby. *Drypoint.*
Rinder, No. 403. Third State of three. Signed in pencil,—*D. Y. Cameron.* Very Fine Impression, on Japan paper, in perfect condition. Twenty-one proofs in all three States.
230.—

CAMERON, DAVID YOUNG

194. Arran Peaks. *Drypoint.*
Not described in Rinder. Second State of two, the plate cut down. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on French paper, in perfect condition.
90.—

CAMERON, DAVID YOUNG

195. Kerrera, No. 2. *Drypoint.*
Not described in Rinder. Signed in pencil,—*D. Y. Cameron.* Fine Impression, on Japan paper, in perfect condition.
22.50

CAMERON, DAVID YOUNG

196. St. Aignon. *Etching and Drypoint.*
Not described in Rinder. Signed in pencil,—*D. Y. Cameron.* Very Fine Impression, on Japan paper, has small hole in sky, otherwise in perfect condition.
65.—

KATE CAMERON

Contemporary English etcher.

CAMERON, KATE

197. Grass of Parnassus. *Etching.*
Signed in pencil,—*K. Cameron.* Beautiful Impression, on Japan paper, in perfect condition.
17.50

CANALETTO

Venetian painter, born in 1697; died in 1768.

CANALETTO

197A. Maison à l'Inscription. *Etching.*
Fine Impression, with good margins.

12.50

MARY CASSATT

Celebrated American painter and etcher, born at Pittsburgh, 1845; lives in Paris.

CASSATT, MARY

198. Woman Playing Mandolin. *Drypoint.*
Very Fine Impression, on Greenish paper, stamped in lower right corner, with Artist personal monogram stamp.

45.—

ROLAND CLARK

Contemporary American etcher.

CLARK, ROLAND

199. Broad Bill Dropping In. *Etching.*
Signed in pencil,—*Roland Clark.* Fine Impression, on Japan paper, in perfect condition. *Edition limited to 66 impressions.*

15.—

CLARK, ROLAND

200. Jacks. *Drypoint.*
Signed in pencil,—*Roland Clark.* Fine Impression, on Japan paper, in perfect condition. *Edition limited to 70 impressions.*

15.—

CLARK, ROLAND

201. Seven A. M. *Drypoint.*
Signed in pencil,—*Roland Clark.* Fine Impression, in perfect condition. *Edition limited to 75 impressions.*

13.—

CLARK, ROLAND

202. Wild Geese. *Drypoint.*
Signed in pencil,—*Roland Clark.* Fine Impression, in perfect condition. *Edition limited to 75 impressions.*

11.—

TIMOTHY COLE

Contemporary American wood engraver.

COLE, TIMOTHY

203. Landscape. *Wood-engraving.*
After the painting by J. Francis Murphy. Signed Artist's Proof. Also, Landscape etching by J. L. Harlow, and lithograph, by Whistler. All framed.
Together, 3 pieces.

17.50

JEAN BAPTISTE CAMILLE COROT

Celebrated French painter and etcher, born at Paris in 1796; died in 1875.

COROT, JEAN BAPTISTE CAMILLE

204. SOUVENIR D' ITALY. *Etching.*
Delteil, No. 5. Third State of three. FINE IMPRESSION, in perfect condition.

27.—

COROT, JEAN BAPTISTE CAMILLE

205. ENVIRONS DE ROME. *Etching.*
Delteil, No. 6. Third State of three. Signed in the plate,—*Corot.* FINE IMPRESSION, in perfect condition.

20.—

ALBRECHT DÜRER

Celebrated German engraver, born at Nürnberg in 1471; died there in 1528.

DÜRER, ALBRECHT

206. CHRIST ON MOUNT OF OLIVES. *Etching.*
Bartsch, No. 19. Signed and dated in the plate,—*AD, 1515.* Good impression, repaired along margins.

12.50

From the Hoffman collection.

DÜRER, ALBRECHT

207. THE PRODIGAL SON. *Engraving.*
Bartsch, No. 28. Signed in the plate, with the monogram *AD.* Good impression, slightly skinned at back in three places behind trees, and few stains.

130.—

Duplicate from the Budapest Museum, and from the Elischer, and Artaria collections.

DÜRER, ALBRECHT

208. THE VIRGIN WITH CROWN OF STARS, STANDING UPON A CRESCENT. *Engraving.*
Bartsch, No. 31. Signed in the plate, with the monogram,—*AD. 1508.* Good impression, small tear in left side repaired.

100.—

From the Samuel Sybolt collection.

DURER, ALBRECHT

209. THE VIRGIN CROWNED BY TWO ANGELS. *Engraving.*
Bartsch, No. 39. Signed in the plate, with the monogram,—*AD. 1518.* FINE IMPRESSION, in perfect condition.

125.—

DÜRER, ALBRECHT

210. THE VIRGIN SEATED OUTSIDE THE CITY WALL. *Engraving.*
Bartsch, No. 40. Signed in the plate, with the monogram,—AD. *1514.* Good impression, small tear at top repaired, and weak spot on right margin.

80.—

DÜRER, ALBRECHT

211. St. Jerome in His Cell. *Engraving.*
Bartsch, No. 60. Signed in the plate, with the monogram,—AD. *1514.* Good impression, in good condition.
170.—

DÜRER, ALBRECHT

212. The Satyr Family. *Engraving.*
Bartsch, No. 69. Signed in the plate, with the monogram,—AD. *1505.* Fine Impression, slightly stained.
20.—
From the Baldinger collection.

DÜRER, ALBRECHT

213. The Little Courier. *Engraving.*
Bartsch, No. 80. Signed in the plate, with the monogram,—*AD.* Fine Impression, slightly skinned at back on left margin.
45.—

DÜRER, ALBRECHT

214. The Standard Bearer. *Engraving.*
Bartsch, No. 87. Signed in the plate, with the monogram,—*AD.* Fine Impression, upper corners, repaired.
15.—
From the E. Levy collection.

DÜRER, ALBRECHT

215. The Promenade. *Engraving.*
Bartsch, No. 94. Signed in the plate, with the monogram,—*AD.* Good impression, in good condition.
60.—

DÜRER, ALBRECHT

216. Coat of Arms with a Skull. *Engraving.*
Bartsch, No. 101. Signed in the plate, with the monogram,—*AD.* Good impression, in good condition.
35.—

DÜRER, ALBRECHT

217. Albert of Brandenburg. *Engraving.*
Bartsch, No. 103. Signed in the plate, with the monogram,—*AD.* Good impression, in good condition.
25.—

DÜRER, ALBRECHT

218. Philip Melanchthon. *Engraving.*
Bartsch, No. 105. Signed in the plate, with the monogram,—*AD.* Good impression, in good condition.
50.—

DÜRER, ALBRECHT

219. The Entombment. *Woodcut.*
Bartsch, No. 13. Signed in the block, with the monogram,—*AD.* Good impression, with text at back.
10.—
Duplicate from the Museum of Fine Arts, Boston.

DÜRER, ALBRECHT

220. The Four Riders of the Apocalypse. *Woodcut.*
Bartsch, No. 64. Signed in the block, with the monogram,—*AD.* Good impression, with text at back, in perfect condition.
35.—

DÜRER, ALBRECHT

221. St. Jerome in His Cell. *Woodcut.*
Bartsch, No. 114. Signed and dated in the block,—*AD. 1511.* Good impression, in good condition.
Duplicate from the Museum of Fine Arts, Boston.

DÜRER, ALBRECHT

222. Beheading of St. John. *Woodcut.*
Bartsch, No. 125. Signed in the block, with the monogram,—*AD, 1510.* Fine Early Impression, in perfect condition.

DÜRER, ALBRECHT

223. Herodias Receiving Head of John the Baptist. *Woodcut.*
Bartsch, No. 126. Signed in the block, with the monogram,—*AD, 1511.* Fine Impression, on paper, with the "High Crown." Slightly stained.

DÜRER, ALBRECHT

224. St. Thomas and Christ. *Woodcut.*
Signed in the block with the monogram,—*AD.* Good impression, repaired. Framed.

HEDLEY FITTON

Contemporary English etcher.

FITTON, HEDLEY

225. Dumfries. *Etching.*
Signed in pencil,—*Hedley Fitton.* Fine Impression, in perfect condition.

SEARS GALLAGHER

Contemporary American etcher.

GALLAGHER, SEARS

226. Christian Science Church. *Etching.*
Signed in pencil,—*Sears Gallagher.* Good impression, slightly rubbed.

GALLAGHER, SEARS

227. The Village Censor. *Etching.*
Signed in pencil,—*Sears Gallagher.* Fine Impression, in perfect condition.

GALLAGHER, SEARS

228. Toil. *Etching.*
Signed in pencil,—*Sears Gallagher.* Fine Impression, in perfect condition.

GALLAGHER, SEARS

229. UNDER THE BRIDGE. *Etching.*
Signed in pencil,—*Sears Gallagher.* FINE IMPRESSION, on Japan paper, in perfect condition.

12.50

PERCIVAL GASKELL

Contemporary English etcher.

GASKELL, PERCIVAL

230. A THAMES BACKWATER, EARLY MORNING. *Mezzotint.*
Signed in pencil,—*Percival Gaskell.* FINE IMPRESSION, on India paper, in perfect condition.

17.50

R. SWAIN GIFFORD

Modern American painter and etcher.

GIFFORD, R. SWAIN

231. NEAR THE COAST. *Etching.*
Signed Artist's Proof. FINE IMPRESSION. Also *Etchings,* Morning on the St. Johns, by Thomas Moran, and Chichester Canal, by A. Gaucherel.
Together, 3 pieces.

10.—

SIR FRANCIS SEYMOUR HADEN

Celebrated English etcher, born in London September, 1818; died in 1910.

HADEN, SIR FRANCIS SEYMOUR

232. KENSINGTON GARDENS (Small Plate). *Etching.*
Harrington, No. 12. Third State of three. Signed in the plate,—*Seymour Haden.* Good impression, in perfect condition.

55.—

HADEN, SIR FRANCIS SEYMOUR

233. EGHAM LOCK. *Etching.*
Harrington, No. 16. First Published State of three. Signed in the plate,—*Seymour Haden.* FINE IMPRESSION, in perfect condition.

27.50

HADEN, SIR FRANCIS SEYMOUR

234. ON THE TEST. *Etching and Drypoint.*
Harrington, No. 20. Only Published State. Signed in pencil,—*Seymour Haden.* Good impression, in perfect condition.

30.—

HADEN, SIR FRANCIS SEYMOUR

235. KENSINGTON GARDENS (Large Plate). *Etching.*
Harrington, No. 28. Second Published State of two. Signed in the plate,—*Seymour Haden.* VERY FINE IMPRESSION, on India paper, in perfect condition.

105.—

[No. 239]

HADEN, SIR FRANCIS SEYMOUR

236. SHERE MILL POND (Small Plate). *Etching.*
35.— *Harrington, No. 37.* Only Published State. Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, has small rust mark by signature, otherwise in perfect condition. Framed.
From the Bullivant collection.

HADEN, SIR FRANCIS SEYMOUR

237. AMSTELODAMUM. *Etching.*
10.— *Harrington, No. 43.* Second State of two. Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

238. A RIVER'S BANK. *Etching.*
15.— *Harrington, No. 49.* Second State of two. Signed in the plate,—*Seymour Haden.* Good impression, on India paper.

HADEN, SIR FRANCIS SEYMOUR

239. SUNSET IN IRELAND. *Drypoint.*
525.— *Harrington, No. 51.* Second Published State of two. Signed in pencil,—*Seymour Haden.* VERY FINE IMPRESSION, on French paper, in perfect condition.
[See Illustration]

HADEN, SIR FRANCIS SEYMOUR

240. Battersea Reach. *Etching.*
17.50 *Harrington, No. 52.* First Published State of two. Signed in the plate,—*S. Haden.* Fine Impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

241. Newcastle in Emlyn. *Etching.*
7.50 *Harrington, No. 62.* Only Published State. Signed in pencil,—*Seymour Haden.* Fine Impression, in perfect condition.
From the Lotz-Brissonneau collection.

HADEN, SIR FRANCIS SEYMOUR

242. Newcastle in Emlyn. *Etching.*
10.— *Harrington, No. 62.* Only Published State. Signed in pencil,—*Seymour Haden.* Fine Impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

243. House of the Smith. *Etching.*
10.— *Harrington, No. 63.* Second Published State of two. Signed in pencil,—*Seymour Haden.* Fine Impression, in perfect condition.
From the Beurdeley collection.

HADEN, SIR FRANCIS SEYMOUR

244. Cardigan Bridge. *Etching.*
6.— *Harrington, No. 67.* Second Published State of two. Fine Impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

245. Penton Hook. *Etching.*
7.50 *Harrington, No. 70.* Only Published State. Fine Impression, on Japan paper, margins slightly rubbed.
From the Seymour Haden, Jr., collection.

HADEN, SIR FRANCIS SEYMOUR

245a. Thames Ditton with a Sail. *Etching.*
6.— *Harrington, No. 73.* First Published State of two. Very Fine Impression, margins trimmed to plate-mark, and few small stains.

HADEN, SIR FRANCIS SEYMOUR

246. Railway Encroachment. *Etching.*
10.— *Harrington, No. 74.* Only Published State. Signed in pencil,—*Seymour Haden.* Very Fine Impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

247. Railway Encroachment. *Etching.*
7.50 *Harrington, No. 74.* Only Published State. Signed in the plate,—*Kew, 1864.* Fine Impression, in perfect condition.

15.— 247 17- Haden

HADEN, SIR FRANCIS SEYMOUR

248. TWICKENHAM CHURCH. *Etching.*
7.50 *Harrington, No. 107.* Only Published State. Signed in the plate,—*S. Haden, 1861.* FINE IMPRESSION, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

249. A RIVERSIDE, DEVON. *Etching.*
17.50 *Harrington, No. 130.* Only Published State. Signed in pencil,—*Seymour Haden.* FINE EARLY IMPRESSION, on Dutch paper, in perfect condition.
From the Seymour Haden, Jr., collection.

HADEN, SIR FRANCIS SEYMOUR

250. TWO SHEEP. *Etching.*
6.— *Harrington, No. 144.* Only Published State. Signed in pencil,—*Seymour Haden.* Good impression, slightly stained.

HADEN, SIR FRANCIS SEYMOUR

251. WINDMILL HILL No. 2. *Drypoint.*
17.50 *Harrington, No. 164.* Second State of two. Signed in pencil,—*Seymour Haden.* VERY FINE IMPRESSION, on French paper, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

252. WINDMILL HILL, No. 2. *Drypoint.*
Harrington, No. 164. Second State of two. Signed in the plate,—
15.— *Seymour Haden.* FINE EARLY PROOF, on old French paper, in perfect condition. Framed.
From the Seymour Haden, Jr., collection.

HADEN, SIR FRANCIS SEYMOUR

253. YE COMPLETE ANGLER. *Etching.*
Harrington, No. 166. Only Published State. Signed in pencil,—
30.— *Seymour Haden.* FINE IMPRESSION, on Japan paper, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

254. NEWTON MANOR. *Drypoint.*
Harrington, No. 174. Only Published State. Signed in pencil,—
15.— *Seymour Haden.* FINE IMPRESSION, on French paper, slightly stained.

HADEN, SIR FRANCIS SEYMOUR

255. CHALLOW FARM. *Drypoint.*
37.50 *Harrington, No. 175.* Only Published State. Signed in pencil,—*Seymour Haden.* Good impression, perfect condition.

HADEN, SIR FRANCIS SEYMOUR

256. CHALLOW FARM. *Drypoint.*
Harrington, No. 175. Only Published State. Signed in pencil,—
65.— *Seymour Haden.* BEAUTIFUL IMPRESSION, on old French paper, in perfect condition. Framed.

HADEN, SIR FRANCIS SEYMOUR

257. THE LITTLE BOAT HOUSE. *Drypoint.*
Harrington, No. 177. First Published State of three. Signed in pencil,—*Seymour Haden.* VERY FINE IMPRESSION, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

258. HARLECH CASTLE. *Mezzotint.*
Harrington, No. 212. Only Published State. Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

259. THE FOUR COWS. *Etching.*
Harrington, No. 223. Trial Proof A. Signed in pencil,—*Seymour Haden.* VERY FINE IMPRESSION, on French paper, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

260. SALMON RIVER. *Mezzotint.*
Harrington, No. 226. First State of two. Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

261. THE LITTLE LONG PARRISH. *Drypoint.*
Harrington, No. 236. Only State. Signed in pencil,—*Seymour Haden.* VERY FINE IMPRESSION, on French paper, slightly stained.

HADEN, SIR FRANCIS SEYMOUR

262. GRAYLING FISHING. *Mezzotint.*
Harrington, No. 241. Only Published State. Signed in pencil,—*Seymour Haden.* FINE IMPRESSION, in perfect condition.

AXEL HERMAN HAIG

Noted Swedish etcher, born on the Island of Gotland, in the Baltic.

HAIG, AXEL HERMAN

263. WINDSOR CASTLE. *Aquatint and Etching.*
Armstrong, No. 139. Signed Artist's Proof. Also *Lithograph,* by Thomas R. Way, The Guild Hall, London, Signed Artist's Proof. Together, 2 pieces.

HAIG, AXEL HERMAN

264. TOLEDO CATHEDRAL, INTERIOR. *Etching and Aquatint.*
Armstrong, No. 66. Signed in pencil,—*A. H. Haig.* FINE IMPRESSION, on heavy Dutch paper. *Edition limited to 350 proofs.*

HAIG, AXEL HERMAN

265. PORTALS OF RHEIMS CATHEDRAL. *Etching.*
Armstrong, No. 94. Signed in pencil,—*Axel H. Haig.* VERY FINE IMPRESSION, on Japan paper. *Edition limited to 325 proofs.*

ERNEST HASKELL

Contemporary American etcher.

HASKELL, ERNEST

266. AMELIA. *Etching.*
Signed in pencil,—*Ernest Haskell.* VERY FINE IMPRESSION, on Japan paper, in perfect condition. Proof, dedicated to *Thomas C. Dawson.*

10.—

HASKELL, ERNEST

267. IN THE WOODS. *Etching.*
Signed in pencil,—*Ernest Haskell.* FINE IMPRESSION, in perfect condition. Proof, dedicated to *Thos. C. Dawson.*

HASKELL, ERNEST

268. THE COVE. *Etching.*
Signed in pencil,—*Ernest Haskell.* FINE IMPRESSION, in perfect condition. Proof, dedicated to *Thos. C. Dawson.*

HASKELL, ERNEST

269. THE TIDE BRIDGE : MEADOW TREES. *Etchings.*
Signed in pencil,—*Ernest Haskell.* FINE IMPRESSIONS, in perfect condition. Proofs, dedicated to *Thos. C. Dawson.*
Together, 2 pieces.

HASKELL, ERNEST

270. THE RIVER SANCTUARY. *Etching.*
Signed in pencil,—*Ernest Haskell.* FINE IMPRESSION, in perfect condition. Proof, dedicated to *Thos. C. Dawson.*

HASKELL, ERNEST

271. THE ROAD. *Etching.*
Signed in pencil,—*Ernest Haskell.* FINE IMPRESSION, in perfect condition. Proof, dedicated to *Thos. C. Dawson.*

HASKELL, ERNEST

272. THE SNOW FARM. *Etching.*
Signed in pencil,—*Ernest Haskell.* FINE IMPRESSION, in perfect condition. Proof, dedicated to *Thos. C. Dawson.*

HASKELL, ERNEST

273. PHIPPSBURG, MAINE. *Etching.*
Signed in pencil,—*Ernest Haskell.* FINE IMPRESSION, in perfect condition. Proof, dedicated to *Thos. C. Dawson.*

HASKELL, ERNEST

274. WILLOWS. *Etching.*
Signed in pencil,—*Ernest Haskell.* FINE IMPRESSION, in perfect condition. Proof, dedicated to *Thos. C. Dawson.*

CHILDE HASSAM

Contemporary American painter and etcher.

HASSAM, CHILDE

275. Billboards. *Etching.*
Signed in pencil,—*CH. imp.* Fine Impression, in perfect condition.

25.—

ALBANY E. HOWARTH

Contemporary English etcher.

HOWARTH, ALBANY E.

276. Gourock; Corfe Castle, No. 2. *Etchings.*
Signed in pencil,—*Albany E. Howarth.* Fine Impressions, in perfect condition.
Together, 2 pieces.

50
12.—

HOWARTH, ALBANY E.

277. The Landgate, Rye, Sussex. *Etching.*
Signed in pencil,—*Albany E. Howarth.* Fine Impression, in perfect condition.

15—

AUGUSTUS JOHN

Contemporary English artist.

JOHN, AUGUSTUS

277a. The Dawn. *Lithograph.*
Signed proof.

5.—

MARGUERITE KIRMSE

Contemporary American etcher.

KIRMSE, MARGUERITE

278. At Odds. *Etching.*
Signed in pencil,—*Marguerite Kirmse.* Fine Impression, in perfect condition. *Edition limited to 50 proofs.*

50
9.—

MAXIME LALANNE

Modern French etcher.

LALANNE, MAXIME

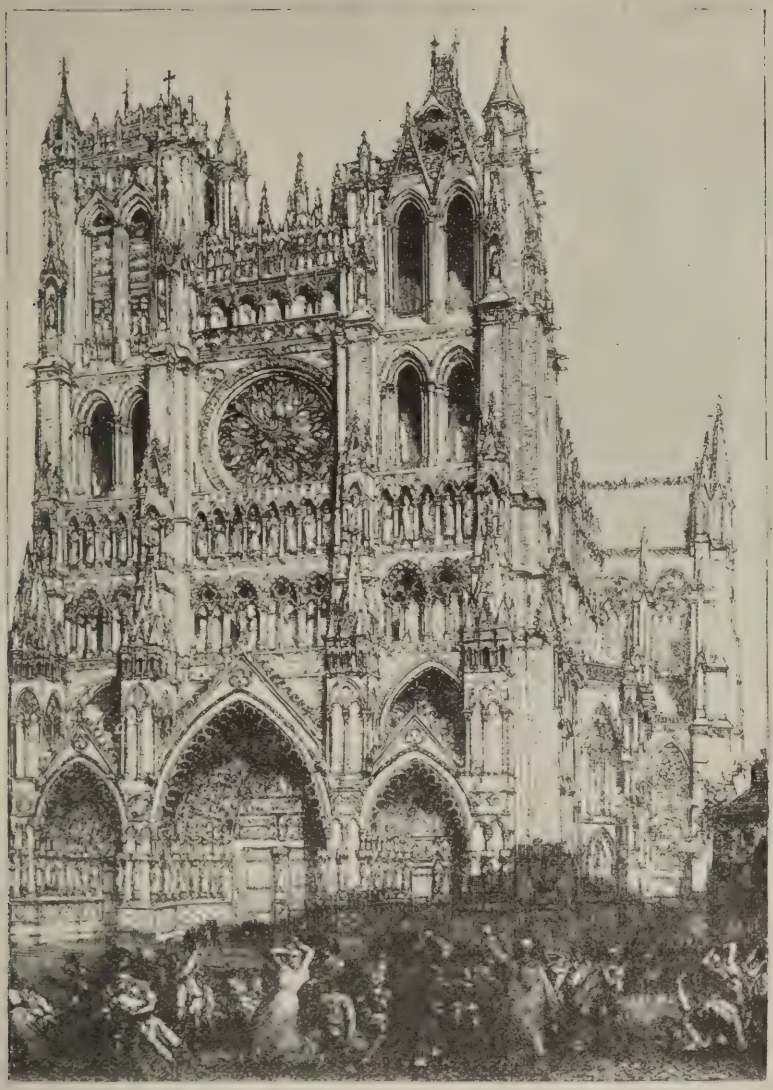
279. A Bordeaux, Vue General. *Etching.*
Signed in the plate,—*Lalanne.* Fine Impression, on French paper, in perfect condition.

50
12.—

LALANNE, MAXIME

280. Pont St. Michel. *Etching.*
Signed in the plate,—*Lalanne.* Fine Impression, on French paper, in perfect condition.

19.—



AUGUSTE LEPÈRE

AMIENS CATHEDRAL

[No. 286]

LALANNE, MAXIME

281. RICHMOND; TOUR DE MONTALBAN, AMSTERDAM. *Etchings.*
Signed in the plate,—*Lalanne.* Good impressions, in perfect condition.
Together, 2 pieces.

7.50

ALPHONSE LEGROS

Celebrated French etcher, born in Dijon in 1837; died in 1911.

LEGROS, ALPHONSE

282. LE LAVOIR. *Etching.*
Sgined in pencil,—*A. Legros.* FINE IMPRESSION, on Dutch paper, in perfect condition.

15.—

WILLIAM LEE-HANKEY

Contemporary English etcher.

LEE-HANKEY, WILLIAM

283. THE POOL. *Aquatint.*
Hardie, No. 32. Signed in pencil,—*W. Lee-Hankey.* FINE IMPRESSION, in perfect condition.

20.—

LEE-HANKEY, WILLIAM

284. THE HILLSIDE. *Etching.*
Hardie, No. 57. Signed in pencil,—*W. Lee-Hankey.* Good impression, in perfect condition.

7.50

AUGUSTE LEPÈRE

Celebrated French etcher and wood engraver, born in Paris, 1849; died at Damme in 1918.

LEPÈRE, AUGUSTE

285. CARRIERES D'AMERIQUE PRES PARIS. *Etching.*
Lotz-Brissonneau, No. 108. Signed in pencil,—*A. Lepère.* SUPERB IMPRESSION, on Japan paper, lower margin slightly rubbed, otherwise in perfect condition. Framed.

100.—

From the Bullivant collection.

LEPÈRE, AUGUSTE

286. AMIENS CATHEDRAL. *Etching.*
Signed in pencil,—*A. Lepère.* VERY FINE IMPRESSION, on Japan paper, in perfect condition.
[See Illustration]

190.—

LEPÈRE, AUGUSTE

287. COUCHER DU SOLEIL. *Etching.*
Signed in pencil,—*A. Lepère.* FINE IMPRESSION, on Dutch paper, in perfect condition.

20.—

LEPÈRE, AUGUSTE

288. Eglise de Verdelot. *Etching.*
Signed in pencil, by *Mme. Lepère*, and with his red stamp. Fine Impression, on Dutch paper, in perfect condition. *Proof No. 30 of 50 printed.*
15.—

LEPÈRE, AUGUSTE

289. L' Arrivée au Moulin. *Etching.*
Signed in pencil,—*A. Lepère, 2nd Etat. 1Un.* Very Fine Impression, in perfect condition. *Marked unique, the only proof in the second state.*
80.—

LEPÈRE, AUGUSTE

290. La Croix du Bois Maçon. *Etching.*
Signed in pencil,—*A. Lepere, 42/50.* Fine Impression, on Japan paper, in perfect condition.
70.—

LEPÈRE, AUGUSTE

291. La Vieille Passerelle. *Etching.*
Signed in pencil,—*A. Lepère, 1st, Et 3/9.* Very Fine Impression, on Japan paper, in perfect condition. *There were only 9 impressions, in this state.*
50.—

LEPÈRE, AUGUSTE

292. Le Mat de Cocagne. *Etching.*
Signed in pencil,—*A. Lepère.* Fine Impression, on Dutch paper, in perfect condition.
25.—

LEPÈRE, AUGUSTE

293. Le Pont de St. Cloud. *Etching.*
Signed in pencil,—*A. Lepère.* Fine Impression, on Dutch paper, in perfect condition.
15.—

LEPÈRE, AUGUSTE

294. Le Petit Pont. *Etching.*
Signed in pencil,—*A. Lepère.* Fine Impression, on Dutch paper, in perfect condition. *Proof, No. 20 of 50 printed.*
17.50

LEPÈRE, AUGUSTE

295. Les Bateaux Lavoirs. *Etching.*
Signed in pencil,—*A. Lepère.* Fine Impression, on Japan paper, in perfect condition.
15.—

LEPÈRE, AUGUSTE

296. Route de Billiancourt. *Etching.*
Lotz-Brissonneau, No. 87. Signed in pencil,—*A. Lepère, No. 1, Tir. 35 Ep.* Fine Impression, in perfect condition. Framed.
15.—

From the Jules Gerbeau, and Bullivant collections.

EDOUARD MANET

Celebrated French painter and etcher, born in 1832; died in 1883.

MANET, EDOUARD

297. Fleux Exotique. *Etching.*
Signed in the plate,—*Manet.* Fine Impression, on Dutch paper, in perfect condition.
15.-

DONALD SHAW MacLAUGHLAN

Contemporary American etcher, born in Canada in 1876; living abroad.

MacLAUGHLAN, DONALD SHAW

298. Song From Venice, No. 1. *Etching.*
Signed in pencil,—*D. Shaw MacLaughlan.* Superb Impression, on Dutch paper, in perfect condition.
37.50

MacLAUGHLAN, DONALD SHAW

299. Song From Venice, No. 2. *Etching.*
Signed in pencil,—*D. S. MacLaughlan.* Fine Impression, repaired in lower right corner.
7.50

MacLAUGHLAN, DONALD SHAW

300. La Porte Gayole. *Etching.*
Signed in pencil,—*D. Shaw MacLaughlan.* Fine Impression, on Japan paper, in perfect condition.
5.-

MacLAUGHLAN, DONALD SHAW

301. River Song, No. 2. *Etching.*
Signed in pencil,—*D. S. MacLaughlan.* Fine Impression, in perfect condition.
10.-

FRANK H. MASON

Contemporary English etcher.

MASON, FRANK H.

302. Torpedo Boats. *Drypoint.*
Signed Artist's Proof. Also *Etchings,* The Fisherman, by Appian, and Pond of St. Firmin by Fonce.
Together, 3 pieces.
10.-

TOM MAXWELL

Contemporary English etcher.

MAXWELL, TOM

303. Doune Castle. *Etching.*
Signed in pencil,—*Tom Maxwell.* Fine Impression, on Japan paper, in perfect condition.
7.-

MAXWELL, TOM

304. THE BROOMIELAW, GLASGOW. *Drypoint.*
Signed in pencil,—*Tom Maxwell.* FINE IMPRESSION, in perfect condition.
6.—

JAMES McBEY

Contemporary English etcher.

McBEY, JAMES

305. "1588." *Etching.*
Signed in ink,—*James McBey.* VERY FINE IMPRESSION, on French paper, in perfect condition. Proof dedicated in ink, to *James Grey, Nov. 1912.*
55.—

McBEY, JAMES

306. FOVERAN BURN. *Etching.*
Signed in ink,—*James McBey.* FINE IMPRESSION, in perfect condition. Proof, marked *XIX.*
50.—

McBEY, JAMES

307. FRANÇAIS INCONNU. *Etching.*
Signed in ink,—*James McBey.* FINE IMPRESSION, on French paper, in perfect condition. Proof, marked *A15.*
25.—

McBEY, JAMES

308. THE CRUCIFIX, BOULOGNE. *Etching.*
Signed in ink,—*James McBey.* SUPERB IMPRESSION, on French paper, in perfect condition. Proof, marked *A 3.*
115.—

MORTIMER MENPES

Contemporary English etcher.

MENPES, MORTIMER

309. DORCHESTER. *Etching.*
Signed in pencil,—*Mortimer Menpes, imp.* FINE IMPRESSION, in perfect condition.

MENPES, MORTIMER

310. EARLY MORNING, ROTTERDAM. *Etching.*
Signed in pencil,—*Mortimer Menpes, imp.* VERY FINE IMPRESSION, in perfect condition.
175.—

MENPES, MORTIMER

311. RIVER SCENE, JAPAN. *Etching.*
Signed in pencil,—*Mortimer Menpes, imp.* FINE IMPRESSION, in perfect condition.

MENPES, MORTIMER

312. WINDSOR CASTLE. *Etching.*
Signed in pencil,—*Mortimer Menpes, imp.* FINE IMPRESSION, in perfect condition.
5.—

MENPES, MORTIMER

313. WATERLOO, LONDON; WAREHOUSES: CUSTOM HOUSE WHARF. *Etchings.*
Signed in pencil,—*Menpes, imp.* Good impressions, in perfect condition.
Together, 3 pieces.
7.50

CHARLES MERYON

Celebrated French etcher. Born in Paris in 1821; died there in 1868.

MERYON, CHARLES

314. LE PETIT PONT. *Etching.*
Delteil, No. 24. Third State of six. Signed in the plate, with the monogram,—*CM.* FINE IMPRESSION, in brown ink, on Dutch paper, in perfect condition.
90.—

MERYON, CHARLES

315. LA TOUR DE L'HORLOGE. *Etching.*
Delteil, No. 28. Eighth State of eight. Good impression, on yellow India paper, in perfect condition.
20.—

MERYON, CHARLES

316. RUE DE LA TIXERANDERIE. *Etching.*
Delteil, No. 29. Third State of three. Signed in the plate, with the monogram,—*CM.* Good impression, slightly stained. Framed.
32.50

MERYON, CHARLES

317. L'ABSIDE DE NOTRE DAME. *Etching.*
Delteil, No. 38. Eighth State of eight. Signed in the plate,—*C. Meryon, del. sculp.* Fair impression, in perfect condition.
120.—

MERYON, CHARLES

318. LA RUE DES CHANTRES, PARIS. *Etching.*
Delteil, No. 42. Fifth State of five. VERY FINE IMPRESSION, on French paper, in perfect condition.
35.—

From the M. Theil Thibaudeau and MacGeorge collections.

MERYON, CHARLES

319. COLLEGE OF HENRI IV OU LYCEE NAPOLEON. *Etching.*
Delteil, No. 43. Eighth State of eight. FINE IMPRESSION, on French paper, in perfect condition.
20.—

MERYON, CHARLES

320. MINISTÈRE DE LA MARINE. *Etching.*
Delteil, No. 45. Fifth State of six. Signed in plate, with monogram,—*CM.* FINE IMPRESSION, in perfect condition.
15.—

MERYON, CHARLES

321. King Louis XI, Receiving a Printer. *Etching.*
5.— *Delteil, No. 94.* Fourth State of four. Signed in the plate, with the monogram,—*CM.* Fine Impression, on Japan paper, in perfect condition.

CHARLES F. W. MIELATZ

Modern American etcher.

MIELATZ, CHARLES F. W.

322. Custom House, Wall St. 1905. *Etching.*
8.— Signed in pencil,—*Mielatz, imp.* Fine Impression, on Japan paper, in perfect condition.

MIELATZ, CHARLES F. W.

323. Near South Ferry, 1904. *Etching.*
8.— Signed in pencil,—*Mielatz, imp.* Fine Impression, on Japan paper, in perfect condition.

JEAN FRANÇOIS MILLET

Born in the little village of Gruchy, on the Norman coast, October 4, 1814. Died at Barbizon, January 20, 1875. "A man who had given his whole life to etching only, who had never thought of painting, and had never cared for those effects proper to painting and not to etching, could not have been more truly and markedly a born etcher than Millet."—Mrs. Schuyler van Rensselaer, *Millet as an Etcher.*

MILLET, JEAN FRANÇOIS

324. The Wool Carder. *Etching.*
50 *Delteil, No. 15.* Only State. Fine Impression, on old French paper, in perfect condition.

MILLET, JEAN FRANÇOIS

325. Shepherdess Knitting. *Etching.*
Delteil, No. 18. Only State. Signed in the plate,—*J. F. Millet.*
40.— Very Fine Impression, on Japan paper, in perfect condition.

MILLET, JEAN FRANÇOIS

326. Going to Work. *Etching.*
Delteil, No. 19. Seventh State of seven. Signed in the plate,—
45.— *J. F. Millet.* Fine Impression, on old French paper, in perfect condition.

ROBERT NANTEUIL

Celebrated French engraver, born in Rheims, in 1632; died in Paris in 1678.

NANTEUIL, ROBERT

327. George de Scudery. *Engraving.*
Robert Dumesnil, No. 221. Signed in the plate,—*Robertus Nanteuil.*
5.— Fine Impression, in perfect condition.

From the Francis Bullard collection.

POWER O'MALLEY

Contemporary American etcher.

O'MALLEY, POWER

328. Across the Door. *Etching.*
Signed Artist's Proof. Also Portrait of Charles Dickens, by Johnson. Signed Artist's Proof.
10.— Together, 2 pieces.

CHARLES PEARS

Contemporary English artist, painter of naval subjects.

PEARS, CHARLES

328a. Maintaining Oversea Forces. *Lithograph.*
Signed proof.
1.—

GEORGE PENCZ

Early German engraver, born in 1500; died in 1550.

PENCZ, GEORGE

329. Thebis Turns Achilles Over to Chiron. *Engraving.*
Bartsch, No. 90. Signed and dated in the plate,—*PG. 1543.* Good impression, in good condition.
12.50

Third Session, Numbers 330 to 499, inclusive

THURSDAY EVENING, MARCH 27TH, AT 8:15 O'CLOCK

JOSEPH PENNELL

Celebrated American illustrator, etcher and lithographer, born in Philadelphia, 1860; lives in New York.

PENNELL, JOSEPH

330. CALLOWHILL STREET BRIDGE, PHILA. *Etching.*
Signed in pencil,—*Joseph Pennell.* FINE IMPRESSION, on Japan paper, in perfect condition. Also print of Chestnut St. Bridge, Phila.
Together, 2 pieces.
20.—

PENNELL, JOSEPH

331. WATER STREET STAIRS, PHILADELPHIA. *Etching.*
Signed in pencil,—*Joseph Pennell.* FINE IMPRESSION, on Japan paper, in perfect condition.
17.50

PENNELL, JOSEPH

332. CHEAPSIDE. *Etching.*
Signed in pencil,—*J. Pennell, imp.* FINE IMPRESSION, in perfect condition.
15.—

PENNELL, JOSEPH

333. CLIFFORD'S INN, LONDON. *Etching.*
Signed in pencil,—*J. Pennell, imp.* FINE IMPRESSION, in perfect condition.
12.50

PENNELL, JOSEPH

334. GREENWICH PARK, NO. 2. *Etching.*
Signed in pencil,—*J. Pennell, imp.* FINE IMPRESSION, in perfect condition.
12.50

PENNELL, JOSEPH

335. HAYS WHARF, LONDON. *Etching.*
Signed in pencil,—*J. Pennell, imp.* FINE IMPRESSION, in perfect condition.
12.50

PENNELL, JOSEPH

336. LAMBETH. *Etching.*
Signed in pencil,—*J. Pennell, imp.* FINE IMPRESSION, on Japan paper. Has small hole repaired.
10.—

PENNELL, JOSEPH

337. Ludgate Hill. *Etching.*
Signed in pencil,—*J. Pennell, imp.* Very Fine Impression, in perfect condition.
20.—

PENNELL, JOSEPH

338. St. Paul's From the Embankment. *Etching.*
Signed in pencil,—*J. Pennell, imp.* Fine Impression, in perfect condition.
28.—

PENNELL, JOSEPH

339. The Dock, Leeds. *Etching.*
Signed in pencil,—*J. Pennell, imp.* Fine Impression, in perfect condition.
10.—

PENNELL, JOSEPH

340. The Guild Hall, London. *Etching.*
Signed in pencil,—*J. Pennell, imp.* Fine Impression, in perfect condition.
20.—

PENNELL, JOSEPH

341. The Thames From Richmond Hill. *Etching.*
Signed in pencil,—*J. Pennell, imp.* Fine Impression, in perfect condition.
10.—

PENNELL, JOSEPH

342. The Turn of the Tide. *Etching.*
Signed in pencil,—*J. Pennell, imp.* Fine Impression, in perfect condition.
37.50

PENNELL, JOSEPH

343. The Shot Tower. *Etching.*
Signed in pencil,—*J. Pennell, imp.* Very Fine Impression, on Japan paper, in perfect condition.
10.—

PENNELL, JOSEPH

344. Approach to the Grand Central. *Etching.*
Signed in pencil,—*J. Pennell, imp.* Fine Impression, on old paper, in perfect condition.
35.—

PENNELL, JOSEPH

345. Hole in the Ground. *Etching.*
Signed in pencil,—*J. Pennell.* Fine Impression, on Japan paper, in perfect condition.
20.—

PENNELL, JOSEPH

346. Palisades and Palaces. *Etching.*
Signed in pencil,—*J. Pennell, imp.* Fine Impression, in perfect condition.
20.—

PENNELL, JOSEPH

347. Up to the Woolworth. *Etching.*
Signed in pencil,—*J. Pennell, imp.* Fine Impression, on Japan paper, margins slightly rubbed.
15.—

PENNELL, JOSEPH

348. St. Paul's, N. Y. *Etching.*
50 Signed in pencil,—*J. Pennell, imp.* Fine Early Impression, in brown ink, on old French paper, has few small rust marks, otherwise in perfect condition.
42.—

PENNELL, JOSEPH

349. The Ferry House. *Etching.*
Signed in pencil,—*J. Pennell, imp.* Fine Impression, in perfect condition.
35.—

PENNELL, JOSEPH

350. Up to the Woolworth. *Etching.*
Signed in pencil,—*J. Pennell, imp.* Fine Impression, in perfect condition.
20.—

PENNELL, JOSEPH

351. Rouen From Bon Secours. *Etching.*
Signed in pencil,—*J. Pennell, imp.* Fine Impression, in perfect condition.
25.—

PENNELL, JOSEPH

352. From the Fairmont—Sea Fog Coming In. *Etching.*
Signed in pencil,—*J. Pennell, imp.* Fine Impression, in perfect condition.
20.—

PENNELL, JOSEPH

353. Seal Rocks. *Etching.*
50 Signed in pencil,—*J. Pennell, imp.* Fine Impression, in perfect condition.
22.—

PENNELL, JOSEPH

354. Isles of the Bay, Angel Island From Hyde Street. *Etching.*
Signed in pencil,—*J. Pennell, imp.* Fine Impression, in perfect condition.
30.—

PENNELL, JOSEPH

355. Russia Hill. *Etching.*
50 Signed in pencil,—*J. Pennell, imp.* Beautiful Trial Proof, in perfect condition
22.—

PENNELL, JOSEPH

356. Down and Up California Street. *Etching.*
50 Signed in pencil,—*J. Pennell, imp.* Fine Impression, in perfect condition.
17.—

PENNELL, JOSEPH

357. Chinatown, San Francisco. *Etching.*
50 Signed in pencil,—*J. Pennell, imp.* Fine Impression, in perfect condition.
22.—

PENNELL, JOSEPH

358. THE QUARRY AT PENTILCON. *Etching.*
Signed in pencil,—*J. Pennell, imp.* FINE IMPRESSION, in perfect condition.
10.—

PENNELL, JOSEPH

359. SCENE AT TAORMINA. *Etching.*
Signed in pencil,—*J. Pennell, imp.* FINE EARLY TRIAL PROOF, on Japan paper, in perfect condition.
12.50

PENNELL, JOSEPH

360. COAL, IN THE MAHONEY VALLEY. *Etching.*
Signed in pencil,—*J. Pennell, imp.* FINE IMPRESSION, in perfect condition.
7.50

PENNELL, JOSEPH

361. STOCK YARDS, CHICAGO. *Etching.*
Signed in pencil,—*J. Pennell, imp.* VERY FINE IMPRESSION, in perfect condition.
17.50

PENNELL, JOSEPH

362. TIMBER MILLS, ZAANDAM. *Lithograph.*
Signed in pencil,—*Joseph Pennell, 1898.* VERY FINE IMPRESSION, in perfect condition.
10.—

PENNELL, JOSEPH

362A. WAR SHIPS. *Lithograph.*
2.50

PENNELL, JOSEPH

363. A WINDMILL, SCHIEDAM. *Lithograph.*
Signed in pencil,—*Joseph Pennell, 1898.* VERY FINE IMPRESSION, in perfect condition.
15.—

JEAN FRANÇOIS RAFFAELLI

Modern French artist.

RAFFAELLI, JEAN FRANÇOIS

363A. LUXEMBOURG GARDENS. *Lithograph.*
7.50

JOSEPH RAPHAEL

Contemporary American etcher.

RAPHAEL, JOSEPH

364. CANAL BOATS; THE EMMA M. *Etchings.*
Signed in ink,—*Jos. Raphael.* FINE IMPRESSIONS, on Dutch paper, in perfect condition.
Together, 2 pieces.
7.50

RAPHAEL, JOSEPH

365. Circus Clowns; Windmill; On the Beach. *Etchings.*
Signed in ink,—*Jos. Raphael.* Fine Impressions, on Dutch paper, in perfect condition.
Together, 3 pieces.

RAPHAEL, JOSEPH

366. Market Place; Roof Tops. *Etchings.*
Signed in ink,—*Jos. Raphael.* Fine Impressions, on Dutch paper, in perfect condition.
Together, 2 pieces.

RAPHAEL, JOSEPH

367. Street Scene at Night: On the Canal. *Etchings.*
Signed in ink,—*Jos. Raphael.* Fine Impressions, on Dutch paper, in perfect condition.
Together, 2 pieces.

RAPHAEL, JOSEPH

368. The Palace: Unloading. *Etchings.*
Signed in ink.—*Jos. Raphael.* Fine Impressions, on Dutch paper, in perfect condition.
Together, 2 pieces.

REMBRANDT VAN RIJN

Born, Leyden, 1607; died, Amsterdam, 1669. Pupil of Swanenburch and Pieter Lastman. "The opinion among etchers which enthrones Rembrandt as the King of his craft is the most recent instance of perfect unanimity among people of all nationalities. As we all say Phidias was the greatest sculptor, Homer the greatest epic poet, and Shakespeare the greatest dramatist, so we are all agreed on the world-wide supremacy of Rembrandt. In his own lines of work there is no one in all history to be compared with Rembrandt; in artistic influence he has one equal entirely unlike himself, and that is Raphael. They are the two most influential graphic artists of all time."—P. G. Hamerton.

REMBRANDT VAN RIJN

369. Joseph and Potiphar's Wife. *Etching.*
Bartsch, No. 39. Signed in the plate,—*Rembrandt, 1634.* Good impression, in good condition.

REMBRANDT VAN RIJN

370. Tobit Blind. *Etching.*
Bartsch, No. 42. Signed in the plate,—*Rembrandt.* Good impression, in perfect condition.

REMBRANDT VAN RIJN

371. Christ and the Woman of Samaria. *Etching.*
Bartsch, No. 70. Signed in the plate,—*Rembrandt, 1658.* Very Fine Impression, in perfect condition.

REMBRANDT VAN RIJN

372. Christ and the Woman of Samaria: Among Ruins. *Etchin*
Bartsch, No. 71. Signed in the plate,—*Rembrandt, 1634.* Good impression, in good condition.

REMBRANDT VAN RIJN

373. Resurrection of Lazarus. *Etching.*
Bartsch, No. 72. Signed in the plate,—*Rembrandt, 1646.* Fine Impression, in perfect condition.

REMBRANDT VAN RIJN

374. Christ Healing the Sick (The Hundred Guilder Print). *Etching.*
Bartsch, No. 74. Good impression, from the reworked plate by Capt. Baillie. In good condition.

REMBRANDT VAN RIJN

375. Ecce Homo—Christ Before Pilate. *Etching.*
Bartsch, No. 77. Good impression, in good condition.

REMBRANDT VAN RIJN

376. The Descent From the Cross (By Torchlight). *Etching.*
Bartsch, No. 83. Signed in the plate,—*Rembrandt, 1654.* Fair impression, in good condition.

REMBRANDT VAN RIJN

377. Return of the Prodigal Son. *Etching.*
Bartsch, No. 91. Signed in the plate,—*Rembrandt, 1636.* Fine Impression, in perfect condition, has small margins.

REMBRANDT VAN RIJN

378. Stoning of St. Stephen. *Etching.*
Bartsch, No. 97. Signed in the plate,—*Rembrandt, 1635.* Good impression, in good condition.

REMBRANDT VAN RIJN

379. St. Jerome in a Dark Chamber. *Etching.*
Bartsch, No. 105. Signed in the plate,—*Rembrandt, 1642.* Very good impression, in perfect condition.

REMBRANDT VAN RIJN

380. St. Francis Praying. *Etching.*
Bartsch, No. 107. Signed in the plate,—*Rembrandt.* Good impression, slightly stained, and repaired.

REMBRANDT VAN RIJN

381. The Star of the Kings (A Christmas ceremony in Amsterdam). *Etching.*
Bartsch, No. 113. Etched about 1652. Fine Impression, slightly stained at back.

REMBRANDT VAN RIJN

382. Beggars at the Door of a House. *Etching.*
Bartsch, No. 176. Signed in the plate,—*Rembrandt, 1648.* Good impression, repaired in upper right corner.

REMBRANDT VAN RIJN

383. Old Man With Divided Fur Cap. *Etching.*
Bartsch, No. 265. Signed in the plate,—*Rembrandt, 1640.* Fine Impression, in perfect condition.
62.50

REMBRANDT VAN RIJN

384. Dr. Faustus. *Etching.*
Bartsch, No. 270. Good impression, in good condition.
105.—

REMBRANDT VAN RIJN

385. Renier Ansloo. *Etching.*
Bartsch, No. 271. Signed in the plate,—*Rembrandt.* Fair impression, in good condition.
45.—

REMBRANDT VAN RIJN

386. Clement de Jonghe. *Etching.*
Bartsch, No. 272. Signed in the plate,—*Rembrandt.* Good impression, in good condition.
85.—

REMBRANDT VAN RIJN

387. Abraham Franz. *Etching.*
Bartsch, No. 273. Fine Impression, in perfect condition. Has one half inch margins.
250.—
From the Cambridge University Library, Fitz William Museum.

REMBRANDT VAN RIJN

388. Jan Lutma. *Etching.*
Bartsch, No. 276. Signed in the plate,—*Rembrandt, 1656.* Good impression, in good condition.
60.—

REMBRANDT VAN RIJN

389. Man With Broad Brimmed Hat and Ruff. *Etching.*
Bartsch, No. 311. Signed in the plate,—*Rt. 1630.* Good impression, in good condition.
20.—

WILLIAM P. ROBINS

Contemporary English etcher.

ROBINS, WILLIAM P.

390. The Barn by the Stream. *Etching.*
Signed in pencil,—*Wm. P. Robins.* Fine Impression, in perfect condition. *Proof, No. 4 of an edition of 30.*
2.50

FREDERICK ROBBINS

Contemporary American etcher.

ROBBINS, FREDERICK

391. Market Street, San Francisco. *Etching.*
Signed in pencil,—*Frederick Robbins.* Fine Impression, on Japan paper, in perfect condition.
7.50

AUGUSTE RODIN

Modern French sculptor.

RODIN, AUGUSTE

391A. PORTRAIT OF VICTOR HUGO. *Drypoint.*

17.50

ERNEST ROTH

Contemporary American painter and etcher.

ROTH, ERNEST

392. AMIENS CATHEDRAL. *Etching.*
Signed in pencil,—*Ernest D. Roth.* VERY FINE IMPRESSION, on Japan paper, in perfect condition.

30.—

ROTH, ERNEST

393. CLIFF DWELLERS, CUENCA. *Etching.*
Signed in pencil,—*Ernest D. Roth, 1921.* FINE IMPRESSION, on Japan paper, in perfect condition.

20.—

WILLIAM ROTHENSTEIN

Passed

Contemporary English artist.

ROTHENSTEIN, WILLIAM

393A. PLOUGHING. *Lithograph.*
Signed proof.

—

FREDERICK SCHMUTZER

Contemporary German etcher.

SCHMUTZER, FREDERICK

394. WOMAN FEEDING GEESE. *Etching.*
Signed in pencil,—*F. Schmutzer.* FINE IMPRESSION, in perfect condition.

10.—

MARTIN SCHONGAUER

Celebrated German engraver, born at Colmar in 1445; died in 1499.

SCHONGAUER, MARTIN

395. THE CROWN OF THORNS. *Engraving.*
Bartsch, No. 13. Signed in the plate, with the monogram,—*MS.* Fair impression, torn and repaired, through centre and along margins.

10.—

Duplicate from the Museum of Fine Arts, Boston, and from the Peoli collection.

T. FRANÇOIS SIMON

Contemporary Bohemian etcher, born at Prague in 1877.

SIMON, T. FRANÇOIS

396. First Communion. *Etching.*
Signed in pencil,—*T. F. Simon.* Fine Impression, on Dutch paper, in perfect condition.

CHARLES H. SHANNON

Contemporary English lithographer.

SHANNON, CHARLES H.

396a. Portrait of Alphonse Legros. *Lithograph.*
One of 50 proofs, printed and signed by Shannon.

17.50

FRANK SHORT

Contemporary English etcher and mezzotinter. Born at London in 1857.

SHORT, FRANK

397. Diana and Endymion. *Mezzotint.*
After the painting by Watts. Signed Artist's Proof. Fine Impression, in perfect condition.

SHORT, FRANK

398. Dinner Time, on Board a Timber Barge. *Etching.*
Signed in pencil,—*Frank Short.* Fine Impression, in perfect condition.

SHORT, FRANK

399. Wensley Dale, Yorkshire. *Mezzotint.*
Signed in pencil,—*Frank Short.* Very Fine Impression, on Japan paper, in perfect condition.

20.

SHORT, FRANK

400. Wrought Nails. *Etching.*
Signed in pencil,—*Frank Short.* Fine Impression, in perfect condition.

7.50

ALBERT STERNER

Contemporary American painter and lithographer.

STERNER, ALBERT

401. Amour Mort. *Lithograph.*
Signed in pencil,—*Albert Sterner. 78/100.* Fine Impression, in perfect condition. *Edition limited to 100 proofs.*

7.50

IAN STRANG

Contemporary English etcher.

STRANG, IAN

402. Archway, St. Peter's, Rome. *Etching.*
5.— Signed in pencil,—*Ian Strang, 1911.* Very Fine Impression, on Japan paper, in perfect condition.

STRANG, IAN

403. Old Street, Orvieto. *Etching.*
Signed in pencil,—*Ian Strang.* Fine Impression, on Japan paper, perfect condition.
10.—

JOHN H. TWACHTMAN

Celebrated American painter and etcher.

TWACHTMAN, JOHN H.

404. Quai at Harfleur. *Etching.*
Signed in pencil,—*JHT. per AT.* Fine Impression, in perfect condition. Framed.
15.—

LUCAS VAN LEYDEN

Early German engraver, born at Leyden, in 1494; died in 1533.

VAN LEYDEN, LUCAS

405. Abraham Dismissing Hagar. *Engraving.*
Bartsch, No. 18. Signed in the plate, with the monogram,—*L.* Fine Impression, slightly stained.
30.—

VAN LEYDEN, LUCAS

406. Joseph Relating His Dream. *Engraving.*
Bartsch, No. 23. Signed in the plate,—with the monogram,—*L.* Fine Impression, in perfect condition.
From the Baron Von Lanna collection.
27.50

VAN LEYDEN, LUCAS

407. Baptism of Christ. *Engraving.*
Bartsch, No. 40. Signed in the plate, with the monogram,—*L.* Good impression, in perfect condition.
27.50

ADRIAEN VAN OSTADE

Celebrated Dutch painter and etcher, born at Haarlem in 1610; died there in 1685.

VAN OSTADE, ADRIAEN

408. Man Leaning on a House Door. *Etching.*
Dutuit, No. 9. Signed in the plate,—*V. Ostade.* Fine Impression, in perfect condition.
7.50

VAN OSTADE, ADRIAEN

409. THE FISHERMAN. *Etching.*
15.— *Dutuit, No. 24.* FINE IMPRESSION, in perfect condition.

VAN OSTADE, ADRIAEN

410. WOMAN SPINNING; THE CHILD AND THE DOLL. *Etchings.*
Signed in the plates,—*AV Ostade.* Good impressions.
10.— Together, 2 pieces.

WILLIAM WALKER

Contemporary English etcher.

WALKER, WILLIAM

411. EARLY MORNING. *Etching.*
5.— Signed in pencil,—*William Walker.* FINE IMPRESSION, in perfect condition. Framed.

HERMAN A. WEBSTER

Contemporary American etcher.

WEBSTER, HERMAN A.

412. CORTLANDT STREET. *Etching.*
17.50 Signed in pencil,—*Herman A. Webster.* VERY FINE IMPRESSION, on old French paper, in perfect condition.

WEBSTER, HERMAN A.

413. LA MAISON MELINE, PARIS. *Etching.*
15.— Signed in pencil,—*Herman A. Webster.* FINE IMPRESSION, in perfect condition.

WEBSTER, HERMAN A.

414. LE PONT NEUF, PARIS. *Etching.*
Signed in pencil,—*Herman A. Webster.* VERY FINE IMPRESSION,
20.— on old French paper, in perfect condition.

WEBSTER, HERMAN A.

415. OLD HOUSES ON THE QUAI. *Etching.*
17.50 Signed in pencil,—*Herman A. Webster.* FINE IMPRESSION, in perfect condition.

WEBSTER, HERMAN A.

416. RUE FROMENTAL. *Etching.*
50 Signed in pencil,—*Herman A. Webster.* FINE IMPRESSION, in perfect condition.
22.—

JAMES ABBOTT McNEILL WHISTLER

Celebrated American painter and etcher. Born at Lowell, Mass., in 1834; died at London in 1903.
"With the master-etchers of the world—Meryon's equal in some respects and, in some respects, Rembrandt's—there stands James Whistler. Connoisseurs in France and England, in America, Holland, Bavaria, concede this now."—FREDERICK WEDMORE.
"All his work is alike perfect. It has only been produced under different circumstances and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same—great. The greatest, most perfect, as a whole, that any etcher has ever accomplished."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEILL

417. LITTLE ARTHUR. *Etching.*
Kennedy, No. 9. Fifth State of five. Signed in the plate,—*Whistler.* FINE IMPRESSION, on Japan paper, in perfect condition.
12.50

WHISTLER, JAMES ABBOTT McNEILL

418. FUMETTE. *Etching.*
Kennedy, No. 13. Fourth State of four. Signed in the plate,—*Whistler.* FINE IMPRESSION, on old French paper, in perfect condition.
17.50

WHISTLER, JAMES ABBOTT McNEILL

419. FUMETTE. *Etching.*
Kennedy, No. 13. Fourth State of four. Signed in the plate,—*Whistler.* Good impression, on Japan paper, in perfect condition.
20.—

WHISTLER, JAMES ABBOTT McNEILL

420. LA VIEILLE AUX LOQUES. *Etching.*
Kennedy, No. 21. Second State of three. Signed in the plate,—*Whistler.* FINE IMPRESSION, in brown ink, on French paper, in perfect condition.
150.—

WHISTLER, JAMES ABBOTT McNEILL

421. LA VIELLE AUX LOQUES. *Etching.*
Kennedy, No. 21. Third State of three. Signed in the plate,—*Whistler.* FINE IMPRESSION, on old French paper, in perfect condition.
60.—

WHISTLER, JAMES ABBOTT McNEILL

422. LITTLE RAG GATHERERS. *Etching.*
Kennedy, No. 23. Fifth State of five. Signed in the plate,—*Whistler, 1858.* FINE IMPRESSION, in perfect condition.
17.50

WHISTLER, JAMES ABBOTT McNEILL

423. LITTLE RAG GATHERERS. *Etching.*
Kennedy, No. 23. Fifth State of five. Signed in the plate,—*Whistler.* FINE IMPRESSION, on French paper, in perfect condition.
20.—

WHISTLER, JAMES ABBOTT McNEILL

424. THAMES POLICE. *Etching.*
Kennedy, No. 44. Third State of three. Signed in the plate,—*Whistler, 1859.* Good impression, has a few printers' folds. Framed.
75.—

WHISTLER, JAMES ABBOTT McNEILL

425. BIBI VALENTIN. *Etching.*
Kennedy, No. 50. Second State of two. Signed in the plate,—*Whistler, 1859.* FINE IMPRESSION, has slight fold from top on left side.
70.—

WHISTLER, JAMES ABBOTT McNEILL

426. BECQUET. *Etching.*
Kennedy, No. 52. Fourth State of four. FINE IMPRESSION, on Japan paper, in perfect condition. One of the "*Thames Set.*"
185.—

WHISTLER, JAMES ABBOTT McNEILL

427. PORTRAIT OF DROUET. *Etching.*
Kennedy, No. 55. Second State of two. Signed in the plate,—*Whistler, 1859.* VERY FINE IMPRESSION, on Japan paper, in perfect condition.
17.50

WHISTLER, JAMES ABBOTT McNEILL

428. VENUS. *Etching.*
Kennedy, No. 59. Second State of two. Signed in the plate,—*Whistler, 1859.* VERY FINE IMPRESSION, in perfect condition.
From the F. Nazby Harrington collection.
75.—

WHISTLER, JAMES ABBOTT McNEILL

429. ROTHERHITHE. *Etching, and Drypoint.*
Kennedy, No. 66. Third State of three. Signed in the plate,—*Whistler, 1860.* VERY FINE IMPRESSION, in rich black ink, on French paper, in perfect condition. One of the "*Thames Set.*"
320.—

WHISTLER, JAMES ABBOTT McNEILL

430. THE FORGE. *Drypoint.*
Kennedy, No. 68. Fourth State of four. Signed in the plate,—*Whistler, 1861.* FINE IMPRESSION, in perfect condition.
65.—

WHISTLER, JAMES ABBOTT McNEILL

431. ST. JAMES STREET. *Etching.*
Kennedy, No. 169. Fourth State of four. Signed in the plate, with the *Butterfly.* FINE IMPRESSION, in brown ink, on French paper, in perfect condition.
17.50

WHISTLER, JAMES ABBOTT McNEILL

432. ST. JAMES STREET. *Etching.*
Kennedy, No. 169. Fourth State of four. Signed in the plate, with the *Butterfly.* FINE IMPRESSION, in perfect condition.
32.50

[No. 438]

WHISTLER, JAMES ABBOTT McNEILL

433. The Adam and Eve Tavern. *Etching.*
Kennedy, No. 175. Second State of two. Signed in the plate, with the *Butterfly*. Beautiful Rich Impression, on French paper, in perfect condition.

100.—

WHISTLER, JAMES ABBOTT McNEILL

434. Putney Bridge. *Etching.*
Kennedy, No. 178. Fourth State of four. Signed in pencil, with the *Butterfly, imp.* Fine Impression, in perfect condition.

350.—

WHISTLER, JAMES ABBOTT McNEILL

435. Little Putney. *Etching.*
Kennedy, No. 179. Third State of three. Signed in the plate, with the *Butterfly*. Fine Impression, on French paper, in perfect condition.

12.50

WHISTLER, JAMES ABBOTT McNEILL

436. Hurlingham. *Etching.*
Kennedy, No. 181. Third State of three. Signed in the plate, with the *Butterfly*. Fine Impression, on French paper, in perfect condition.

25.—

[No. 439]

WHISTLER, JAMES ABBOTT McNEILL

437. HURLINGHAM. *Etching.*

Kennedy, No. 181. Third State of three. Signed in the plate, with the *Butterfly*. FINE IMPRESSION, on French paper, in perfect condition.

30.—

WHISTLER, JAMES ABBOTT McNEILL

438. LITTLE VENICE. *Etching.*

Kennedy, No. 183. Only State. Signed in pencil, with the *Butterfly, imp.* BEAUTIFUL PROOF, in perfect condition.

800.—

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

439. THE PALACES. *Etching.*

Kennedy, No. 187. Second State of three. Signed in pencil, with the *Butterfly, imp.* BEAUTIFUL RICH PROOF, in perfect condition.

600.—

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

440. The Doorway. *Etching.*
Kennedy, No. 188. Second State of seven. Signed in pencil, with the *Butterfly, imp.* Fine Impression, on old French paper, in perfect condition.

1300.—

WHISTLER, JAMES ABBOTT McNEILL

441. The Doorway. *Etching.*
Kennedy, No. 188. Sixth State of seven. Signed in pencil, with the *Butterfly, imp.* Fine Impression, has four small pin holes, and repaired in lower right and left corners.

650.—

WHISTLER, JAMES ABBOTT McNEILL

442. The Traghetto, No. 2. *Etching.*
Kennedy, No. 191. Fourth State of six. Signed in pencil, with the *Butterfly, imp.* Fine Impression, has small hole in lower right, and mounted down solid on thin board.

500.—

WHISTLER, JAMES ABBOTT McNEILL

443. Two Doorways. *Etching.*
Kennedy, No. 193. Fourth State of six. Signed in pencil, with the *Butterfly, imp.* Fine Impression, has small hole in lower right corner, otherwise in perfect condition.

850.—

WHISTLER, JAMES ABBOTT McNEILL

444. The Beggars. *Etching.*
Kennedy, No. 194. Seventh State of nine, before the Butterfly, was re-etched in the plate. Fine Impression, in perfect condition.

600.—

WHISTLER, JAMES ABBOTT McNEILL

445. The Bead Stringers. *Etching.*
Kennedy, No. 198. Eighth State of eight. Signed in pencil, with the *Butterfly, imp.* Very Fine Impression, in perfect condition.

120.—

WHISTLER, JAMES ABBOTT McNEILL

446. Fruit Stall. *Etching.*
Kennedy, No. 200. Sixth State of seven. Signed in the plate, with the *Butterfly.* Beautiful Proof, in perfect condition.

325.—

WHISTLER, JAMES ABBOTT McNEILL

447. Nocturne Palaces. *Etching.*
Kennedy, No. 202. Sixth State of nine. Signed in pencil, with the *Butterfly imp.* Very Fine Proof. In perfect condition.

2700.—

[See Frontispiece for Illustration]

WHISTLER, JAMES ABBOTT McNEILL

448. Long Lagoon. *Etching.*
Kennedy, No. 203. Second State of two. Signed in pencil, with the *Butterfly, imp.* Fine Impression, in perfect condition.

300.—

WHISTLER, JAMES ABBOTT McNEILL

449. The Bridge. *Etching.*
Kennedy, No. 204. Eighth State of eight. Signed in pencil, with the *Butterfly, imp.* Very Fine Impression, in perfect condition.
475.—

WHISTLER, JAMES ABBOTT McNEILL

450. The Riva, No. 2. *Etching.*
Kennedy, No. 206. First State of two. Signed in pencil, with the *Butterfly, imp.* Fine Impression, in perfect condition.
825.—

WHISTLER, JAMES ABBOTT McNEILL

451. La Salute : Dawn. *Etching.*
Kennedy, No. 215. Fourth State of four. Signed in pencil, with the *Butterfly, imp.* Fine Impression, in perfect condition.
275.—

WHISTLER, JAMES ABBOTT McNEILL

452. Lagoon Noon. *Etching.*
Kennedy, No. 216. Third State of three. Signed in pencil, with the *Butterfly, imp.* Fine Impression, has few small tears on upper margin, otherwise in perfect condition.
250.—
From the Howard Mansfield collection.

WHISTLER, JAMES ABBOTT McNEILL

453. The Wheelwright. *Etching.*
Kennedy, No. 233. Fifth State of five. Signed in pencil, with the *Butterfly, imp.* Beautiful Proof, in perfect condition.
90.—

WHISTLER, JAMES ABBOTT McNEILL

454. Swan and Iris. *Etching.*
Kennedy, No. 241. Second State of two. Fine Impression, in perfect condition.
27.50

WHISTLER, JAMES ABBOTT McNEILL

455. A Street in London. *Etching.*
Signed in the plate, with the *Butterfly.* Fine Impression, on Japan paper. Also *etching* by Menpes, Portrait of Whistler, signed in pencil.
Together, 2 pieces.
30.—

WHISTLER, JAMES ABBOTT McNEILL

456. Early Morning, The Thames at Battersea. *Lithotint.*
Way, No. 7. Signed in the stone, with the *Butterfly.* Fine Impression, in perfect condition.
25.—

WHISTLER, JAMES ABBOTT McNEILL

457. The Winged Hat. *Lithograph.*
Way, No. 25. Signed in pencil, with the *Butterfly.* Very Fine Proof, in perfect condition.
30.—

WHISTLER, JAMES ABBOTT McNEILL

457A. Old Battersea Bridge : Reading. *Lithographs.*
15.— *Way, Nos. 12 and 13.* 100 proofs of each.

WHISTLER, JAMES ABBOTT McNEILL

458. Gants du Suede : The Winged Hat. *Lithographs.*
Way, Nos. 26 and 25. Signed on the stones, with the *Butterfly.* Good impressions, in perfect condition.
15.— Together, 2 pieces.

WHISTLER, JAMES ABBOTT McNEILL

459. Nude Model Reading. *Lithograph.*
Way, No. 29. Signed on the stone, with the *Butterfly.* Fine Impression, slightly stained.
220.—

WHISTLER, JAMES ABBOTT McNEILL

460. The Dancing Girl. *Lithograph.*
Way, No. 30. Signed on the stone, with the *Butterfly.* Fine Impression, in perfect condition. Pencil dedication.—*To F. Goulding,—R. Birnie Philip.*
100.— From the F. Goulding collection.

WHISTLER, JAMES ABBOTT McNEILL

461. La Robe Rouge : Savoy Pigeons : The Smiths Yard : Baby Leland. *Lithographs.*
20.— *Way, Nos. 68, 118, 88, 110.* Signed on the stones, with the *Butterfly.* Impressions from "The Studio."
Together, 4 pieces.

WHISTLER, JAMES ABBOTT McNEILL

462. Mother and Child, No. 1. *Lithograph.*
Way, No. 80. Signed on the stone, with the *Butterfly.* Very Fine Impression, in perfect condition.
120.—

WHISTLER, JAMES ABBOTT McNEILL

463. Girl with a Bowl. *Lithograph.*
Way, No. 82. Signed on the stone, with the *Butterfly.* Fine Impression, on Japan paper, in perfect condition.
25.—

WHISTLER, JAMES ABBOTT McNEILL

464. Study, No. 2. *Lithograph.*
Way, No. 108. Signed on the stone, with the *Butterfly.* Fine Impression, in perfect condition.
15.— From the Thomas R. Way collection.

WHISTLER, JAMES ABBOTT McNEILL

465. Little Evelyn : Savoy Pigeons. *Lithographs.*
Way, Nos. 110 and 118. Signed on the stones, with the *Butterfly.* Good impressions, in perfect condition.
17.50 Together, 2 pieces.

WHISTLER, JAMES ABBOTT McNEILL

466. St. Giles Church. *Lithograph.*
Way, No. 129. Signed on the stone, with the *Butterfly.* Fine Impression, in perfect condition.
130.

WHISTLER, JAMES ABBOTT McNEILL

467. The Shoemaker : The Doctor. *Lithographs.*
Way, Nos. 151 and 78. Signed in the stones, with the *Butterfly.* Good impressions, in perfect condition.
25.
Together, 2 pieces.

MAHONRI YOUNG

Contemporary American sculptor and painter.

YOUNG, MAHONRI

467a. The Sand Pit. *Drypoint.*
50 One of 13 impressions.
12.

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ZORN, ANDERS

468. The Waltz. *Etching.*
Asplund, No. 54. Third State of three. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper. Slightly stained, otherwise in perfect condition.
55.
[See Illustration]

ZORN, ANDERS

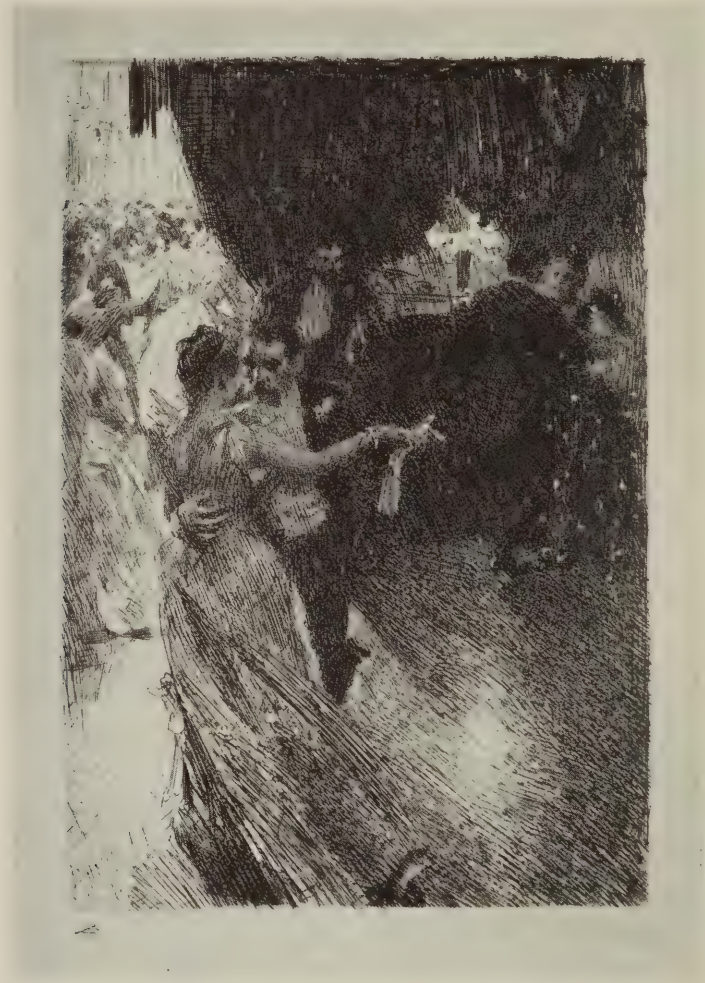
469. Madame Simon. *Etching.*
Asplund, No. 67. Fourth State of four. Signed in pencil,—*Zorn.* Fine Impression, on Japan paper, in perfect condition. One of the 37 proofs printed on large size Japan paper, before edition was printed for publication in *Pan.*
30.

ZORN, ANDERS

470. En Omnibus. *Etching.*
Asplund, No. 72. Third State of three. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
520.

ZORN, ANDERS

471. Renan. *Etching.*
Asplund, No. 73. Fourth State of five. Signed in pencil.—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
75.



[No. 468]

ZORN, ANDERS

472. Olga B. *Etching.*
Asplund, No. 74. Second State of two. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
/30./ From the Buckingham collection.

ZORN, ANDERS

473. St. Gaudens and Model. *Etching.*
Asplund, No. 114. Only State. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
35.

ZORN, ANDERS

474. Old Ballad. *Etching.*
Asplund, No. 128. Only State. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
40.—

ZORN, ANDERS

475. Billiards. *Etching.*
Asplund, No. 137. Only State. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
60.—

ZORN, ANDERS

476. Grover Cleveland. *Etching.*
Asplund, No. 144. Fourth State of four. Signed in pencil,—*Zorn.* Beautiful Impression, on Dutch paper, in perfect condition.
30.—

ZORN, ANDERS

477. Circles d' Eau (First Plate). *Etching.*
Asplund, No. 212. Second State of two. Signed in pencil,—*Zorn.* Good impression, on French paper, in perfect condition. *Very Rare.*
75.—

ZORN, ANDERS

478. Edo. *Etching.*
Asplund, No. 214. Third State of three. Signed in pencil,—*Zorn.* Fine Impression, on French paper, in perfect condition.
110.—

ZORN, ANDERS

479. Edo. *Etching.*
Asplund, No. 214. Third State of three. Signed in pencil,—*Zorn.* Good impression, on Dutch paper, torn and repaired in lower left corner.
55.—

ZORN, ANDERS

480. Queen Sophia of Sweden. *Etching.*
Asplund, No. 223. Second State of two. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
30.—

ZORN, ANDERS

481. Three Graces. *Etching.*
Asplund, No. 236. Second State of two. Signed in pencil,—*Zorn.* Very Fine Impression, on Green paper, in perfect condition.
70.—

ZORN, ANDERS

482. Wet. *Etching.*
Asplund, No. 240. Third State of three. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
25.—

ZORN, ANDERS

483. Frightened. *Etching.*
Asplund, No. 248. Second State of two. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
25.-

ZORN, ANDERS

484. The Ford. *Etching.*
Asplund, No. 249. Second State of two. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
30.-

ZORN, ANDERS

485. Pilot. *Etching.*
Asplund, No. 285. Only State. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
25.-

ZORN, ANDERS

486. The Fence. *Etching.*
Asplund, No. 257. Second State of two. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
30.-

ZORN, ANDERS

487. Three Sisters. *Etching.*
Asplund, No. 258. Third State of three. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
50.-

ZORN, ANDERS

488. Elin. *Etching.*
Asplund, No. 260. Fifth State of five. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
60.-

ZORN, ANDERS

489. My Models. *Etching.*
Asplund, No. 273. Second State of two. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
30.-

ZORN, ANDERS

490. On Hemsö Island. *Etching.*
Asplund, No. 276. Second State of two. Signed in pencil,—*Zorn.* Fine Impression, on Dutch paper, in perfect condition.
30.-

ZORN, ANDERS

491. Alder. *Etching.*
Asplund, No. 277. Third State of three. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
35.-

ZORN, ANDERS

492. The Cabin. *Etching.*
Asplund, No. 279. Third State of three. Signed in pencil,—*Zorn.* Very Fine Impression, on Dutch paper, in perfect condition.
90.-

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ZORN, ANDERS

493. VICKI. *Etching.*
Asplund, No. 281. Fourth State of four. Signed in pencil,—*Zorn.* VERY FINE IMPRESSION, on Dutch paper, in perfect condition.
115.—

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494. DAL RIVER. *Etching.*
Asplund, No. 284. Only State. Signed in pencil,—*Zorn.* VERY FINE IMPRESSION, on Dutch paper, in perfect condition.
70.—

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495. THE HAIR RIBBON. *Etching.*
50 *Asplund, No. 253.* Third State of three. Signed in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition.
22.—

ZORN, ANDERS

496. PILOT. *Etching.*
50 *Asplund, No. 285.* Only State. Signed in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition.
37.—

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497. PILOT. *Etching.*
50 *Asplund, No. 285.* Only State. Signed in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition.
32.—

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498. OLS MARIA. *Etching.*
Asplund, No. 286. Second State of two. Signed in pencil,—*Zorn.* FINE IMPRESSION, on Dutch paper, in perfect condition.
100.—

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499. BALANCE. *Etching.*
Asplund, No. 287. Only State. Signed in pencil,—*Zorn.* VERY FINE IMPRESSION, on Dutch paper, in perfect condition.
35.—

Zorn, Anders
500.
30.—

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